MUSICAL COURIER

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Photo by Renato Toppo, N. Y.

SASCHA GORODNITZKI

Pianist

In America Season 1937-1938

TEMPLETON STRONG,

American composer, who has resided in Geneva, Switzerland, for many years. Recently the Suisse Romande Orchestra celebrated Mr. Strong's eightieth birthday by performing his Choral on Theme by Hassler (1601) for string orchestra. The composer conducted. (Photo by George Perret.)

RICHARD CROOKS AT SANTA ANITA.

Between west coast concerts, Mr. and Mrs. Crooks visited the racetracks of that name near Los Angeles. Left to right: Mr. Crooks, Wayne Griffin, Mutual Network producer, Mrs. Crooks, Elinor Remick Warren, composer-pianist (Mrs. Griffin) and Mrs. Frank Laforge, wife of the composer-pianist and teacher, who is touring with Mr. Crooks.

IN ST. LOUIS DURING THE FLOODS.

Right to left: Bernard R. Laberge, Alexander Tansman, Serge Prokofieff, and Vladimir Golschmann, conductor of the St. Louis Symphony Orchestra. The first three had interrupted their travels to take refuge in that city from the rising waters. Oscar Johnson, president of the St. Louis Orchestra, took this picture in the Golschmann apartment.

JASCHA HEIFETZ, LILY PONS and LAURITZ MELCHIOR

rehearsing for the concert given at Carnegie Hall, New York, on February 20 by the American Guild of Musical Artists for the flood sufferers. (Photo by Michael Caputo.)

MILLO PICCO,

baritone and singing teacher of New York, at his home at Gabiano in northern Italy. The house, which is over four hundred years old, has an extensive view of an Alpine mountain range. Mr. Picco goes to Gabiano every summer to rest from his season in America. Some of his New York students accompany him to Italy, so that their voice study may continue without interruption. (Photo by Giovanni Lori.)

PICTURED AT A RUSSIAN PARTY

given on February 17 by Mr. and Mrs Samuel Barlow and the publishers Random House in honor of Catharine Drinker Bowen and Barbara von Meck, co-authors of the current Book-of-the-Month choice Beloved Friend, the Story of Tschaikowsky and Nadejda von Meck. Left to right: Mrs. Bowen, Irene Mishtowt (grandniece of Tschaikowsky) and Mme. von Meck. (Photo by Cosmo-Sileo.)

TWO SCENES FROM THE NEW OPERA, GARRICK,

by Albert Stoessel and Robert Simon, premiered at the Juilliard School of Music, New York, on February 24. The subsequent performances had alternating casts. Left, George Britton as Garrick and Albert Gifford as Marchmont. Right, Allen Stewart in the role of Whitfield, Maxine Stellman as Julia, Donald Dickson as Garrick and Pauline Pierce as Peg Woffington. (Photos by Standard Flashlight Co., Inc.)

ERNEST HUTCHESON PRESENTS ALBERT STOESSEL WITH THE DAVID BISPHAM MEMORIAL MEDAL

awarded by the American Opera Society of Chicago in recognition of Mr. Stoessel's opera Garrick, performed at the Juilliard School of Music, New York, on February 24. Left to right: Mr. Stoessel, Pauline Pierce, Donald Dickson, Mr. Hutcheson and Oscar Wagner. (Photo by Ella Barnett.)

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER

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Rodzinski Is Guest Leader Of Philharmonic Orchestra

Cleveland Conductor Begins Eight Weeks' Period of Activity in New York—Applauded for Virtuosic Readings of Handel-Harty, Sibelius, Wagner and Strauss Scores

By R. M. KERR

Concluding the parade of eminent baton personalities who have functioned with the New York Philharmonic Orchestra this season, Artur Rodzinski, the fifth of the series, assumed his eight weeks' sway over the ensemble on February 25. In a Carnegie Hall concert which had a program varied between the old and moderately new, and wholly of Northern European composers, the Polish *maestro* of the Cleveland Orchestra again revealed his outstanding gifts as a musician and virtuoso. The audience was large, expectant, and as the evening wore on, increasingly enthusiastic.

Dr. Rodzinski was not a newcomer, as he had made his debut in New York with the Philadelphia Orchestra in 1927, appeared as guest with the New York Symphony Orchestra the following season, and had led the Philharmonic Orchestra for a fortnight in 1934. As an operatic conductor, his ability had been shown when he led the Cleveland Orchestra and the singers of the Art of Musical Russia, Inc., in Shostakovitch's opera, Lady Macbeth of Mtsensk in a single performance at the Metropolitan Opera House in February, 1935.

The program offered on last Thursday evening and at the Friday matinee included Sir Hamilton Harty's arrangement of a suite from Handel's Water Music; Sibelius' second symphony; the prelude and finale to Wagner's Tristan and Isolde; and Richard Strauss' Till Eulenspiegel.

Although there were some differences of opinion as to the Rodzinski interpretations of these familiar works, there was hardly a dissenting voice in paying tribute to the conductor's brilliant gifts as a technician of the baton, his warm and impulsive personality, and ability to galvanize the orchestra into a virtuoso instrument.

A Dynamic Leader

His platform demeanor is dynamic, individual and authoritative. First schooled in the Stokowski tradition as assistant with the Philadelphia Orchestra, he at moments showed some likeness in his methods to that *sui generis* figure, moulding the orchestral tone with exacting nuance, emphasized by the weavings of an unusually expressive left hand.

Nevertheless, Rodzinski in his years of activity in Los Angeles and Cleveland has evolved his own style. He conducted with score (though he seldom glanced at it, evidently knowing the music well) and baton, discarding the latter only during the playing of the Wagner excerpt. His attention is wholly on his players, whom he dominates commandingly. His beat is decisive but extremely flexible, being of the circular variety, rather than the metronomic; and in moments of stress he encourages his orchestra with temperamental fire, abetted by movements of shoulders and head.

The Handel-Harty suite came off decidedly well, if the horns played unsteadily in the opening fanfares. The rapid movements were, on the whole, more in the spirit of this composer than the slow ones, though these had noble fullness of tone and unanimity of attack on the part of the players. There was a tendency to linger sentimentally over the beauties of the *andante*, while the concluding *allegro deciso* was taken at very fast tempo. The string tone particularly was luscious and the dynamic scale proportioned with meticulous care.

Sibelius Symphony Impresses

Perhaps the most impressive reading was that of the Sibelius second symphony, with its spacious accents, its strong ingredient of melodic simplicity and its lofty, heroic proclamations. Dr. Rodzinski seemed much in sympathy with the spirit of this music. He did not at all moments sustain the full measure of its epic grandeur, rather concentrating on details of contrast and shaping of subordinate thematic substance. Nevertheless he provided a consistently rich tonal texture, with a powerful interpretation of the concluding movement. There were warm applause and several recalls at its conclusion.

The Tristan music was carefully read but was perhaps less compelling because of a tendency to hasten the tempo near the close. Tonally, however, it was sumptuous playing and also betokened that ease which the orchestral players feel when under the sway of a personality in whom there is implicit confidence.

In a virtuosic sense, the brilliant dissection of Till Eulenspiegel was Rodzinski's major achievement. Clarity of design, revelation of detail and crystalline texture (save toward the end when excessive speed and melodramatic emphasis accounted for some cloudiness and uncertain entrances) were salient characteristics of this reading, which brought long applause at the end, with many of the audience remaining to recall the conductor.

Posthumous Respighi Opera At Scala

(*Special Cable to the Musical Courier*)

Milan. — Signora Ottorino Respighi, widow of the eminent composer, was given an ovation at La Scala at the premiere of her husband's posthumous opera, Lucrezia. Signora Respighi finished the opera for her husband, whose work was cut short by his death, her contribution being the orchestration of the last few pages. Maria Caniglia sang the role of Lucrezia. The work is in one act (three scenes) and is marked by extremely simple orchestral writing.

R. P.

Bartok Concert in London Offers His New Mikrokosmos

Work Has Twenty-seven Sections with Unusual Titles—Ireland's Piano Concerto Played by Arthur Rubinstein—Yorkshire Vocalism—Bustabo Does Beethoven

By EDWARD LOCKSPEISER

London.—The London Contemporary Music Centre gave an all-Bartók concert, the composer himself being the pianist. Now in his fifty-sixth year, a tall, severe figure, he shows not a sign of the coming of old age, and is a virile and spirited executant.

The program had extracts from a new piano work called Mikrokosmos and two works for violin and piano, the first sonata and the second rhapsody, the latter dedicated to the violinist of the occasion, Zoltán Székely, who rode through his complex scores without flinching. Certainly, Bartók is not easy to play—and he is not always easy to listen to. But once one accepts his unrelenting grimness and the consistently sombre palette, there is extraordinary delicacy and strength in this music, and it has a certain austerity that makes one think of a modern Berlioz. Of the two violin works the rhapsody is the more mature.

The twenty-seven pieces from Mikrokosmos (of which this was the first performance in any country) were all short: about two minutes was the longest. The title is rather misleading, for they are not really "miniature representations"—except perhaps the one called From the Diary of a Fly; the others are more like pages from a sketch-book—neat little bits of rhythm, a clever piece of counterpoint, and other such gawky chips. Most of them have rather forbidding titles: Sixths and Triads, Alternating Thirds, Minor Seconds—Major Seventhes. There are also a Five-tone Scale and a Whole-tone Scale. Bartók is certainly an eclectic! Less prosaic indications were Wandering and Merriment. Twenty-seven such pieces were perhaps too many for one evening—and the collection contains more.

Rachmaninoff and Ireland

The great attraction of the weekly B.B.C. concert, under Sir Henry Wood, was Rachmaninoff's cantata The Bells (Poe) performed in a version not heard in London before. In the original, the choral writing was extremely complicated, and in the quick movements especially, Mengelberg, Wood and others had failed to obtain sufficient clarity from their choirs. Rachmaninoff has now re-written the voice parts of these movements, and the result is simpler and also more effective. As The Bells was performed recently in New York and reviewed on that occasion by the Musical Courier, the work needs no further discussion at this moment. Wood gave the new version for the first time at Sheffield last October and it is generally a work that goes down well at the big choral festivals in the provinces.

At the same concert Arthur Rubinstein played John Ireland's piano concerto. The opus, now seven years old, has become quite popular. It does not pretend to be a great work; it is what the French call *réussi*—amply successful in what it sets out to be,

(*Continued on page* 8)

Mitropoulos Engaged For Minneapolis

Greek Conductor to Lead Symphony Orchestra for Two Seasons—Guy Fraser Harrison Is Guest Batonist and Spalding, Soloist

By EARLE G. KILLEEN

Minneapolis, Minn.—Dimitri Mitropoulos has been engaged as conductor of the Minneapolis Symphony Orchestra for two seasons. His present contracts will not permit him to assume his new position until the first of January next season, and for the months of November and December a conductor yet to be announced will be engaged. The engagement of Mr. Mitropoulos has stirred new interest in the present campaign for subscriptions to the orchestral maintenance fund.

The final concert of the Greek conductor, February 7, was a continuous ovation; both audience and orchestra joined in vigorously demonstrating that the voting was unanimous. The conductor presented his arrangement for strings of Purcell's prelude and final air of Dido from Dido and Aeneas. Besides three excerpts from Wagner's operas, he offered another Beethoven symphony (No. 8). Mitropoulos does not present new readings, he does not emphasize some point that has been overlooked; such a course would be almost impossible as so many of the young school of conductors have distorted every available point. His love for Beethoven includes an understanding of the freshness, the healthy, normal, eternal freshness of the music, and added to this is an uncanny skill in bending the orchestra to do his will.

Harrison Is Guest

Guy Fraser Harrison of Rochester began his series of guest appearances with the Minneapolis Symphony Orchestra on February 11. The overture to Semiramide by Rossini almost persuaded one he was listening to the Coldstream Guards Band. The Bruckner symphony (No. 4) was quite another matter. Mr. Harrison's method of exposition is rather direct and precise. He is not dry, nor is he without imagination—sincere emotional imagination; and he advanced Bruckner's music with confidence in his power to clearly present the composer's in-

(*Continued on page* 8)

American Vocalist Begins Operatic Career in Prague

Risé Stevens Debuts in Mignon, Rosenkavalier and Orpheus—Mozart Ballet with New Action—Foreign Conductors and Singers—Bruckner Concerts Crowded

By GERTH-WOLFGANG BARUCH

Prague.—Risé Stevens, American mezzo-soprano, made a brilliant debut in the German Theatre here. Hitherto unknown to us, the twenty-three-year old singer pleased uncommonly with her singing and acting in Mignon and Rosenkavalier. For the title role in the former, she had the support of Rose Book (Philine), Kurt Erich Preger (Wilhelm Meister), Theodor Scheidl (Lothario), Fritz Göllnitz (Laertes), Walter Szurovy (Friedrich), Hans Hey (Jarno) and Fritz Rieger, conductor.

The restoration of Rosenkavalier gave Miss Stevens (Octavian) further occasion to prove her versatile art, and she was applauded again for her vocal brilliance and histrionic gifts. With her was Zdenka Zika (Feldmarschallin) who won praise for her cultivated vocalism and attractive presence. Fritz Zweig conducted.

A highlight at the German Theatre was Gluck's Orpheus, stage-managed by Paul Schlenker. The choreography by Margarete Wallmann and ballet trained by Camilla Steinhart achieved striking effects in the Scene of the Furies. Risé Stevens gained new laurels in the title role. Harriet Henders (Euridice) and Herta Rayan (Eros) also gave outstanding contributions. Hans Georg Schick conducted.

(*Continued on page* 36)

Salome in Cincinnati Creates Sensation

(*Special telegram to the Musical Courier*)

Cincinnati.—Erica Darbo's American debut in Richard Strauss' lyric drama Salome under the auspices of the Cincinnati Symphony Orchestra (Eugene Goossens directing) proved the artistic sensation of the season. Edward Molitore scored a notable success as Herod. The audience was held spellbound throughout the performance, and at the end broke into an ovation with cheers for conductor, artists and orchestra. M. D.

NEW ADDRESS

After March 10 the Offices of the Musical Courier Will Be Located on the Seventh Floor of 119 W. 57th St., New York City, a Few Doors West of Our Present Location.

Boston Commemorates Pushkin

Symphony Orchestra and Olga Averino in Works Inspired by His Poems—Harold Bauer Feted with Ensemble—Boston and Chardon Quartets, Alice Tully, Isabel French, Ludwig Juht Heard

BOSTON.—A Pushkin memorial program was given by the Boston Symphony Orchestra on February 19 and 20. Dr. Serge Koussevitzky selected in honor of the Russian poet excerpts from Rimsky-Korsakoff's Tsar Sultan and Coq d'Or and the Letter Scene from Tschaikowsky's Eugene Onegin. The first part of the program, all of which was played with characteristic excellence, consisted of Beethoven's Coriolanus Overture and the fourth symphony.

Olga Averino, Boston soprano, was the soloist in the Letter Scene, which she sang with beauty of tone, warmth of temperament and fine musical understanding. She delivered the original Russian text with an air of authority that precluded any doubts on the part of the listener.

HAROLD BAUER WITH SYMPHONY ORCHESTRA

On Washington's Birthday Harold Bauer returned to play the Beethoven concerto in C minor with the Boston Orchestra under Richard Burgin—and play it with his expected blend of poetry and formal mastery. He was warmly applauded by an audience that listened with pleasure to the ministrations of Mr. Burgin and his musicians over Weber's Oberon Overture and Rimsky-Korsakoff's Scheherazade.

CHAMBER LISTS

Two local string quartets gave considerable pleasure to audiences during the week. The Boston String Quartet offered its first concert of the season in Jordan Hall on February 24, while the Chardon String Quartet gave its final one in Paine Hall, Harvard. The Chardons, who were finishing a series of three concerts, devoted to music by Mozart and his contemporaries played on this final occasion Mozart's quartet in G major (K. 156) and his quintet for French horn and strings (two violas) and Friedemann Bach's concerto for cembalo and strings. Elmer Schoettle played the keyboard instrument, while Joseph Singer was the French horn soloist.

The Boston String Quartet, consisting, as in past seasons, of Harrison Keller, Paul Fedorovsky, Georges Fourel and Alfred Zighera, presented a program that included quartets of Haydn and Brahms and the Bloch Quintet. In the latter number they commanded the distinguished assistance of Jesús María Sanromá, pianist. The playing of the quartet was marked by great emphasis on purity of tone; and in general the group evinced a marked improvement from past seasons. Mr. Sanromá gave a brilliant performance of the piano part of the quintet.

SONG PROGRAMS

As to singers, Isabel French sang in Jordan Hall on February 23 and Alice Tully, new hereabouts, on February 26. Miss French fashioned a list that consistently avoided the trite. without at any stage becoming precious. In a final group of numbers by Bach, Mozart and Schubert, Miss French called for assistance on several members of the Boston Symphony Orchestra. Celius Dougherty was the accompanist.

Miss Tully, too, deviated from the beaten track by including in her program the Chanson Perpetuelle of Chausson, for piano, string quartet, and voice (the Chardon String Quartet assisted). For the rest, there was a pair of numbers each by Handel, Marx and Strauss, five by Debussy and American numbers by A. Walter Kramer, Carl Engel, Horace Johnson, Henry Hadley and Wintter Watts. The readily apparent talents of Miss Tully in the direction of distinguished song interpretation were applauded by a musical audience. Arpad Sandor was the expert accompanist.

JUHT PLAYS CONTRA-BASS

Among the other musical events of the week were a contra-bass recital at the Boston Art Club on February 25 by Ludwig Juht, member of the Boston Symphony Orchestra, who played an unpretentious program with exceptional technical facility; the first two talks on Wagner's Ring by Wallace Goodrich, director of the New England Conservatory of Music, in Jordan Hall on February 20, when the speaker led the Conservatory Orchestra through the musical illustrations; and a concert by the State (WPA) Symphony Orchestra in the Copley Theatre on February 21, when the program, played under the direction of Alexander Thiede, consisted of Beethoven's Eroica Symphony, Henry Hadley's San Francisco Suite and Chadwick's Lochinvar, with Henry Kelley as solo baritone. M. S.

ALICE TULLY,

dramatic soprano, will be heard over WQXR on March 7, in a program of Horace Johnson's songs.

Golschmann Introduces New Score By Ornstein in St. Louis Concerts

Symphony Orchestra Premiers His Nocturne and Dance—Rosenthal Soloist in Program for Symphony Pension Fund

ST. LOUIS, MO.—The St. Louis Symphony Orchestra's program for the concert pair of February 12 and 13, was devoted entirely to orchestral works, and under Vladimir Golschmann's direction, the subscribers renewed acquaintance with three familiar scores and were introduced to one premiere. The latter was a Nocturne and Dance by Leo Ornstein, which Mr. Golschmann chose from the list of new compositions furnished by the League of American Composers.

Ornstein, formerly described as the bad boy of American music, has evidently passed that incorrigible age, and maturity is mellowing those daring and cacophonous inventions with which he used to delight in punishing our aural senses. His Nocturne and Dance are notable for design, instrumentation and melodic interest, and reveal him as reformed in his musical beliefs, and content to stay within the bounds of reason. We need good modern composers who really have something to say, and who can keep both feet on the ground while they are saying it. Now that Ornstein has apparently sensed the errors of his youthful musical pranks, it is reasonable to expect that his future works will reach the category of important and lasting musical modernism.

Glinka's overture to Russlan and Ludmilla, and Weinberger's polka and fugue from Schwanda were included in the first half of the concerts, which were completed with the third Brahms symphony, in a performance of profound and inspired artistry.

ROSENTHAL AIDS PENSION FUND

The annual Pension Fund concert for symphony musicians on February 14, presented Moriz Rosenthal, who is still a pianistic genius despite the years of more than the three score and ten. The orchestra, relinquishing the limelight to its eminent guest, occupied only two places on the program, playing the Beethoven Egmont Overture, and Liszt's Les Preludes. Rosenthal's first appearance was in the Chopin E minor concerto (No. 1), which was followed after the intermission by the Liszt Hungarian Fantasy, both given in collaboration with Mr. Golschmann and the orchestra. In these two performances, the prowess of this keyboard marvel was found to be not at all diminished. His tone retains its nobility and warmth and his technic, much of it facility. In a final solo group, a mazurka and a waltz of Chopin, and Rosenthal's own *tour de force*, the Viennese Carnaval on Strauss themes, brilliance, color and digital dexterity had full sweep.

ORCHESTRA CONCLUDES TOUR

On February 23, the orchestra returned from the second of its three tours booked for this season. The entire personnel of ninety musicians directed by Vladimir Golschmann were heard by audiences in ten concerts given in eight cities. The Purdue University at Lafayette, Indiana, was visited first, and then followed the University of Illinois at Urbana; the Amateur Musical Club at Peoria, Ill.; the Civic Music Association at Davenport, Iowa; two concerts at the University of Iowa, at Iowa City; two at the Iowa State College at Ames; and one each for the Civic Music Association at Des Moines, Iowa, and the University of Missouri at Columbus, Mo.

WASHINGTON UNIVERSITY GLEE CLUB

The Washington University Glee Club presented its annual concert on February 19 in the large ballroom of Hotel Jefferson. One thousand persons were in the audience vociferously applauding this excellent organization which has several times been runner-up in the National Glee Clubs finals. Director Clay Ballew has put his men through intensive training and the style, shading and tonal balance accomplished is a tribute to this painstaking director. William Wahlert, possessor of one of the most outstanding bass voices in this section, made his last appearance as soloist, prior to leaving for New York to complete his musical studies. O. C.

Piatigorsky and Artur Schnabel in Ann Arbor Recitals

ANN ARBOR, MICH.—Everywhere one hears since the Gregor Piatigorsky cello recital in Hill Auditorium on January 25 that he plays the cello like a violinist, which is another way of saying that his technic is prodigious. Added to that was the rich mellowness of his tone and an exceedingly well-planned program.

Whoever the anonymous composer of the eighteenth century was, he provided an admirable vehicle for Piatigorsky's art. At first the accompanist, Valentin Pavlovsky, played too heavily, but in the Beethoven sonata in A major there was a perfect balance of the two instruments. There followed the Francoeur sonata which met with such favor that the *vivo* movement was repeated to the added delight of the huge audience.

After the intermission Piatigorsky offered four selections among which were the largo and rondo by Weber and the Chopin nocturne in C sharp minor. Three encores were added.

ARTUR SCHNABEL APPEARS

From January 25 to February 23 is a long time between concerts, but that is no more marked than the difference between Piatigorsky and Artur Schnabel, who gave a piano recital in Ann Arbor on this latter date. If there ever was a concert given for the "elect" in the field of piano music, this was it. Perfect in his performance and interpretation of Schubert's sonata in A major, eight selections by Beethoven and the eighteen character pieces from Schumann's Die Davidsbündlertanze, one was made to realize what a classical program can be. There were also the delightful Schubert scherzo, the Beethoven rondo and the thrilling performance of several Schumann pieces.

A. McL. T.

Evanston Festival to Begin May 11

CHICAGO.—The Northwestern University Festival Association has announced the program for its May Festival at Patten gymnasium, Evanston, Ill. On the opening night, May 11, an all-Wagner program will be given by the Chicago Symphony Orchestra with Kirsten Flagstad as soloist. On May 13 a Bach Night is to be offered with a chorus of 500, and Jeannette Vreeland, soprano; Kathryn Meisle, contralto; Julius Huehn, bass-baritone; and William Miller, tenor, as soloists. The Saturday program, May 15, is for children. A youthful chorus of 1,500 will sing and Alec Templeton, blind pianist, be featured as soloist. The final program on Saturday evening, brings Gladys Swarthout and Richard Crooks in a program of operatic arias and duets, accompanied by the festival chorus and the Chicago Symphony Orchestra. Dr. Frederick Stock is musical director of the festival.

Novelties in London

(*Continued from page 7*)

pert, light and engaging. Ireland writes brilliantly for the piano, and Rubinstein obviously enjoyed the gratifying solo part.

SUPERIOR CHOIR

England prides herself on her Yorkshire choirs, and the Huddersfield Choral Society, which came to town for the Philharmonic concert, put another feather in the cap of Yorkshire music. Sir Thomas Beecham declares the Huddersfield basses to be the finest in the world, but the sopranos, altos and tenors also shone. Strange, is it not, that this grim Yorkshire town should produce this great battalion of singers? On the whole, it was a first-class North-Country evening: Malcolm Sargent, the conductor, is a Yorkshireman, and the hero of the evening was William Walton, a Lancashireman, the composer of Belshazzar's Feast. When this was first given at the Leeds Festival six years ago, critics were not wanting who said that it was a landmark in English music. Nowadays it has not that reputation, but still holds its own as a magnificent showpiece, and to some of us it sounds theatrical.

The right antidote was supplied by Mozart's C minor Mass (written for the recovery of wife Constanze), a seldom performed work, patchy and rather too long, but containing things of true Mozartian magic.

HORROR OPERA

After all this strong meat—Sargent had conducted four choral concerts in succession—the week-end provided a lighter diet. The centenary of Pushkin was celebrated by a recital of his poems sung to the settings of Nicolas Medtner. Nicolas Orloff and the Lener Quartet, both at the top of their form, continue to fill the two chamber music halls, the Grotrian and the Wigmore, with their customarily excellent performances of Chopin and Beethoven.

At the Sunday afternoon Covent Garden concerts, a new man from the Deutsches Theater at Prague, was in charge of the London Philharmonic Orchestra and acquitted himself excellently. His name is Fritz Zweig, authoritative conductor, distinguished and alert, whom we should like to hear again. His playing of Schubert's Unfinished Symphony was acceptable in every way. A suite from Janácek's posthumous opera, The House of the Dead (Dostoievsky) had not been heard here before, and forceful and colorful music it proved to be. Gruesome operatic plots seem to be the order of the day. The B.B.C. has given us Wozzeck, Cardillac and Lady Macbeth.

Young Guila Bustabo was ill-advised to try her hand at the Beethoven violin concerto at this concert. It was an accomplished performance technically, but lacking in the true Beethovenian feeling, which only few young prodigies are able to give.

Minneapolis

(*Continued from page 7*)

tentions. The Reger variation and fugue on the Mozart theme, and Capriccio Espagnole by Rimsky-Korsakoff were cordially received. The conductor was approved by the audience.

Mr. Harrison achieved a Viennese program for the popular concert, February 14, without very much Strauss—something of a feat—for local audiences have almost been convinced that the Strauss family furnished Vienna with all of its music. The long list of compositions included Schubert, Suppe, Czibulka, Komzak—and Strauss.

SPALDING FETED

The second evening concert by Mr. Harrison, February 18, gave the conductor a better opportunity to unfold the breadth and depth of his mind. He was somewhat handicapped by the sluggish response of the orchestra. The Academic Festival Overture of Brahms was unfolded nicely, the Pastorale d'Été of Honegger was exquisitely vague, and Mendelssohn's symphony No. 3 was excellently planned—here is where the orchestra blurred some of the clear outlining. The soloist, Albert Spalding, played Lalo's Symphonie Espagnole, with a beauty of tone that won the approval of the audience. There was something amiss between soloist and orchestra in establishing the rhythmic patterns, but Mr. Spalding pulled through with a superior performance. The audience recalled him again and again until two Bach numbers for violin alone were added.

Metropolitan Gives Premiere Of The Clandestine Marriage

Cimarosa's Buffa Opera Nearly 150 Years Old—Sung in English—Stoessel Composes New Recitatives

By LEONARD LIEBLING

Domenico Cimarosa's Il Matrimonio Segreto, which had its world premiere at Vienna in 1792, and its first New York hearing in 1834 (with nearly a century of neglect to follow on the banks of the Hudson) came to the Metropolitan on February 25 for its initial appearance at that house.

However, the present generation of New Yorkers had been afforded a previous chance

GEORGE RASELY and MURIEL DICKSON in a tender moment. (Photo by Wide World Studio).

to make acquaintance with the work, when it was produced by the Juilliard School of Music, with a student cast and orchestra, in April, 1933. On that occasion, the same English adaptation (made by Reginald Gatty and Albert Stoessel) came into use which the Metropolitan employed last week.

For the latter occasion, there were also new recitatives (with harpsichord accompaniment) written by Mr. Stoessel. He conducted the Juilliard performance; Ettore Panizza led at the Metropolitan. In its present English form, Cimarosa's opera is known as The Clandestine Marriage.

It is the only remembered example of the composer's seventy-six lyrical essays for the stage, although during the latter half of the eighteenth century he was acclaimed all over Europe. In 1792 he received from King Leopold the post of conductor at the Vienna Opera, a desk which Mozart (who died in 1791) never had been able to achieve.

There is some similarity between Mozart and the sprightliest pages of Cimarosa, but on the whole the comparison favors the former overwhelmingly, both for nobility of ideas, power of invention, and skill of workmanship.

Metropolitan Production

Having a naive and merry plot of light intrigue, The Clandestine Marriage offered good material for English translation. Without it, those listeners not versed in Italian would have had a sorry time to understand what all the vocal chattering was about.

The story concerns chiefly Caroline and Paolino, a young pair who contract a secret marriage, and because of family opposition, endeavor to conceal their union. Caroline's maiden aunt falls in love meanwhile with Paolino, whose bride for her part inflames the wealthy Count Robinson with matri-

ETTORE PANIZZA, conductor, giving Louis D'Angelo hints on stage action. (Photo by Wide World Studio).

monial intentions. There is also Caroline's ambitious father, and between them all, the doings are battledored and shuttlecocked about in the best style of ancient Italian *opera buffa*.

The music is always tuneful, sometimes sentimental, and burbles and ripples along flowingly in the animated passages. Originally thin as to orchestration, the score has no doubt been retouched by Mr. Stoessel here and there, but altogether in appropriate style. His recitatives are atmospheric, and help to explain the action and to keep it moving between the set numbers.

Not a highly important opus, The Clandestine Marriage will hardly add much to the glories of the Metropolitan repertoire, and probably reached it only because the material was ready and available. Also, the surmise may be ventured that a not too heavy medium was desired for the new English soprano, Muriel Dickson.

She was cast as Caroline, a role resembling some which she had done in the Gilbert and Sullivan works with the D'Oyly Carte troupe. Comely Miss Dickson revealed clear and agreeable voice, careful phrasing and excellent diction, but there could have been more of ease in her singing and of artfulness in her acting.

George Rasely, as Paolino, if he did not give out complete romantic spontaneity, at least sang with flexible and full tone. Irra Petina (the aunt) was more sure of her character acting than of her vocalism. Natalie Bodanya, petite and euphonious, made the most of her pert role as Caroline's sister. Julius Huehn, who impersonated Count Robinson at the Juilliard School in 1933, repeated the resonant and temperamental performance of that occasion, Louis D'Angelo, accomplished in humorous operatic matter, made the basso father a sonorous and comically blustering figure.

Panizza kept his orchestra sufficiently smooth and discreet. Jonel Jorgelesco designed the colorful period scenery painted by the Koeck-Meyer Studios. Leopold Sachse's stage direction was rather routine in results.

The audience received the novelty with no pronounced enthusiasm, but extended cordial applause to the singers.

Following the opera, a Classic Ballet was danced, set to some of the music from Chopin's F minor concerto for piano. While the choreography of William Dollar and Georges Balanchine failed to convince keyboard followers that it had much to do with the famous composition, several attractive numbers were stepped and pantomimed by the soloists and ensemble of the American Ballet corps. Nicolas Kopeikine played the Chopin excerpts fluently on the piano. Wilfred Pelletier's baton kept the orchestra in flexible rhythmic accord with the dancing.

(*Continued on page 12*)

CANDID CAMERA PHOTO made during rehearsal for the Clandestine Marriage. Irra Petina, Natalie Bodanya, Louis D'Angelo, Julius Huehn and George Rasely in the throes of song. (Photo by Wide World Studio).

Garrick, New Opera by Albert Stoessel, Has Baptism at Juilliard School

Three-Act Work in English, with Libretto by Robert A. Simon, Conducted by Composer—Student Cast Successful in Its Interpretation

A gay and swashbuckling chronicle of eighteenth century London forms the subject of Garrick, a new opera in English, with score by Albert Stoessel, and book by Robert A. Simon, given its premiere by the opera department of the Juilliard School of Music in the school auditorium on February 24. The composer conducted his score, with the opera orchestra of the school, and the staging of the work was by Alfredo Valenti. Gregory Ashman was the chorus master, and Frederick J. Kiesler the production manager. A student cast sang this exacting music, student dancers trained by Arthur Mahoney took part in a brief jig, and a scenic production designed by Paul Oppenheim and his associates of the class in stagecraft was used in the performances on this and the succeeding three evenings. Thus there was a good example of what can be done by the young people of so progressive an institution in bringing a stage offering to life.

The libretto, according to the program "suggested" by the play David Garrick, popular some years ago, but accorded a new treatment, is a witty and not too serious concoction. Its plot revolves around the quarrel of Garrick and his sweetheart, Peg Woffington, stage favorites of old Drury Lane; the brief infatuation of the former for a young girl, Julia Paulding; a duel (bloodless) fought by Garrick and Harry Marchmont, the latter's suitor; the actor's magnanimous renunciation and his plot to disillusion the girl by using his arts to enact a scene in which he shall seem to be a low fellow; and finally the reunions of the two pairs of lovers, Garrick and Peg, Julia and Harry. All this is related in a light and often satiric book, quite in the disillusioned modern mode, by Mr. Simon, with touches of pretty sentiment and not a few wise-cracks and epigrams.

Score Shows Modern Elements

Mr. Stoessel, who has had a career of wide usefulness and success as conductor and composer, has here essayed his first opera, after numerous contributions to orchestral and other forms of music. His score is a substantial one, richly and often beautifully orchestrated. The idiom he has chosen ranges from simple use of folklike material, English and Irish, marked by diatonic harmony for the most part, to more problematic modern intervals which give a contemporary coloring to his score. The work is sung almost throughout, save for a very few spoken lines, and some declaimed above the music. The vocal commentary floats on a constant stream of orchestral music, sometimes too thickly scored for the singers' comfort in securing clear enunciation. There are a number of more expansive lyrical moments, such as the air of Garrick in Act I, The Loves of the Past, and Peg's appealing ballad, Robin Is Fickle, sung with choral interjections. It is mainly in his setting of stretches of dialogue to atonal-sounding sequences, sometimes awkward for the voices, that Mr. Stoessel has seemed to err in following fashionable modern styles rather than his native instinct. The score boasts not a few effective concerted numbers of happy tunefulness. The close of Act II summons a nostalgic mood of fine and sincere appeal, as Garrick broods on the duel of the morrow and his loss of his love, and throughout there are moments of dramatic force. One might have wished for more lightness of touch in some of the scenes, but, in general, the opera shows good workmanship and betokens promise for the future stage works that Mr. Stoessel should find time to do in spite of his unusually active life in other fields. The reception by the public was warm, and the composer feted before the curtain.

Cast Applauded

The cast was headed by Donald Dickson, in the title role, a good voice and dynamic stage action being two of his assets; Pauline Pierce, as Peg, warm-toned in her singing and vivacious in person; Gean Greenwell, a dignified and forceful Colley Cibber; Alice George as a pretty, tuneful Julia; and Albert Gifford, musical and sympathetic as Harry. Other roles were sung by Allen Stewart (Lord Whitfield), William F. Smith (Lord Coverdale), Glenn Darwin (Lord Darnley), Paul Oncley (Charles Fleetwood), Annamary Dickey (Kitty Amory), William Gephart (Tom), Bernard Tyers (Maxon). The chorus and ballet contributed to the colorful qualities of the production. Under the composer, the student orchestra played ably. Scenery and costumes were apt, the former devised within a permanent proscenium showing the boxes of Drury Lane. Mr. Stoessel, Mr. Valenti and the cast were often called before the curtain by the brilliant audience.

R. M. K.

Sarnoff Announces Details of Toscanini Broadcasts

David Sarnoff, president of RCA and chairman of the board of NBC, received the press on February 24 in the NBC offices of the RCA Building, New York, to discuss the series of radio concerts to be directed by Arturo Toscanini over coast-to-coast National Broadcasting Company networks. Ten weekly broadcasts make up the series, Toscanini receiving $4,000 net per concert, Mr. Sarnoff said. The broadcasts take place after Toscanini arrives in the United States in December, 1937. His conducting services are under contract exclusively with the NBC for the ten week period. The orchestra will be the NBC Symphony Orchestra, augmented for these concerts. Toscanini is the sole arbiter of program material. The day and hour of the broadcasts have not yet been determined.

Mr. Sarnoff said that the concerts would be broadcast from Studio 8-H at Radio City. The studio accommodates an audience of 1,500, and admission is free (as with all studio audiences) and by invitation.

Mr. Sarnoff stated that Toscanini's acceptance of the invitation to return to the United States for the purpose of conducting these radio concerts was determined largely by his belief that through the medium of radio broadcasting he will be able to reach countless millions of listeners throughout the nation who would otherwise be unable to hear and enjoy such music.

Floods Cause Removal of N.F.M.C. Biennial to Indianapolis

Transference of the 20th biennial convention and American Musical Festival of the National Federation of Music Clubs from Louisville to Indianapolis was announced by Mrs. John Alexander Jardine, national president. The change was made because of the devastation occasioned by the flood. The dates for Indianapolis will be the same as those for Louisville—April 23 to 29. Headquarters have been transferred to the Claypool Hotel, Indianapolis. The program in the main will remain unchanged. The National Symphony Orchestra will give its scheduled concerts. Thousands of performers will participate in the adult musical events and more than 1,000 juniors in the observance of Junior Day. Concerts and other musical events will be given at the Indianapolis Theatre.

Heifetz Hailed in Philadelphia

Plays Sibelius Concerto Under Baton of Ormandy — Civic Orchestra in American List — Conservatory Faculty Event Presents Artists — Carmen Sung by Local Opera Forces

PHILADELPHIA.—Jascha Heifetz was the soloist for the Philadelphia Orchestra concerts of February 19 and 20 (Eugene Ormandy conductor), playing the Sibelius violin concerto in D minor. The first movement is typically Sibelius, and Mr. Heifetz brought out the distinctive characteristics, while playing octaves, double stops, harmonics and other technical feats with perfect ease. The slow movement was played with warmth and depth of feeling, while the last movement was another evidence of colossal technic. A tremendous ovation was given Mr. Heifetz at the close.

The concert opened with Eight Russian Folk Songs by Liadoff, each of which was a charming little masterpiece. Brahms symphony (No. 4) in E minor came last on this fine program, and was superbly presented. In spite of some individualities of interpretation, Dr. Ormandy for the most part adhered to the traditional reading.

The Civic Symphony Orchestra, conducted by J. W. F. Leman, a federal music project, is giving Sunday afternoon concerts, in Irvine Auditorium of the University of Pennsylvania.

For the concert of February 21, an American composers' program was arranged featuring compositions of Chadwick, Hadley, Weltmann Patterson and Burleigh, with particular interest here, centering around the performance of the movement from symphony in B flat composed by Samuel L. Laciar, music critic of the Philadelphia Evening Public Ledger. It was an interesting and pleasing work, well constructed, cleverly orchestrated, with beauty of melodic line. It was cordially received, and in response to the applause, Mr. Leman asked Mr. Laciar to rise in acknowledgment.

LeRoy Anspach, Philadelphia pianist, was the soloist in the MacDowell concerto (No. 2) in D minor. Mr. Anspach has a clear cleancut technic, and the assurance commensurate with many previous successful public appearances.

PHILADELPHIA CONSERVATORY OF MUSIC FACULTY CONCERTS

The first of a series of faculty concerts being given by the Philadelphia Conservatory of Music, was held on February 22, in the Ethical Society Auditorium by Austin Conradi, pianist, and Boris Koutzen, violinist, and Inez Koutzen, pianist.

Mr. Conradi revealed sensitivity, beauty of tone, and clearness of conception in the works of Bach, Beethoven, and Chopin which he played.

Mr. and Mrs. Koutzen played two sonatas for violin and piano. The first was the Brahms sonata in A major (op. 100), in which both artists did excellent playing. The second, was Mr. Koutzen's own sonata dedicated to the memory of D. Hendrik Ezerman. It is in three movements—*allegro—intermezzo—largo, allegro energico, coda.* It is modern in feeling and somewhat so in harmonization, pleasing and of more than ordinary interest. Mr. and Mrs. Koutzen were the recipients of an ovation at the close.

CIVIC GRAND OPERA COMPANY IN CARMEN

The Civic Grand Opera Co. of Philadelphia presented Bizet's Carmen in the Academy of Music on February 23, before a large audience. Louise Caselotti as Carmen, gave one of the most impressive portrayals of the character that has been seen here in many years. She was decidedly personable in appearance, and her voice had a peculiarly low, deep timbre. She was enthusiastically applauded at the close of each act.

Jose De Gaviria was the Don Jose, and again exhibited a fine dramatic talent as well as a good voice. Stefano Ballarini scored one of the greatest vocal successes of the opera in his singing of the Toreador Song. Leonard Treash as Zuniga, Theodore Bayer as Morales and Dancairo, Constante Sorvino as Remendado, Irma Maldonado as Frasquita and Mary Conrey as Mercedes were all eminently satisfactory. Zita Rossi made a pleasing-looking Micaela, and received much applause after the Cavatina of the third act.

The chorus sang well, although at times with too much vigor, especially when they did not follow the conductor. The ballet by the Civic Opera Ballet with Jeanne Shalet *premiere danseuse,* made a pleasing colorful impression in their dancing in the last act, and also in the second.

Gabriele Simeoni again conducted with force and vigor, doing particularly fine work in the orchestral preludes to the various acts.

SALLY PESTCOE IN RECITAL

Sally Pestcoe, soprano, made her debut, on February 23, in a recital given at the Barclay Ball Room, before an audience which completely filled the room. Miss Pestcoe opened her program with a group of four numbers by Bach, Durante, Donaudy and Legrenzi, which she sang well in spite of a natural nervousness. Her engaging personality was an asset, and her voice had wide range and great volume. Some of her most successful songs of the entire program were the operatic arias—Pace, pace, mio Dio from Verdi's La Forza del destino, Wie nahte mir der Schlummer from von Weber's Der Freischütz, and Dich teure Halle from Tannhäuser which was given as an encore. Miss Pestcoe received warm appreciation throughout her program. Sylvan Levin, as accompanist, supported the singer admirably.

HELEN OLHEIM

of the Metropolitan Opera, was initiated on February 7 at Tudor City, New York, as a chapter honorary member of Sigma Theta Chapter of Sigma Alpha Iota. Marion Sauers, president of Eta Province, Officiated. Seventy-five members of Sigma Alpha Iota were present.

MARJORIE CALL IN GRADUATION LIST

Marjorie Call, harpist, gave her graduation recital in Casimir Hall at the Curtis Institute of Music, on February 23. One of the special features of the recital, was the first performance of a new composition by Carlos Salzedo-Scintillation written in 1936, and dedicated to Marjorie Call. It is a long, brilliant work, essentially modern, with a clever syncopated rhythm, and of course calculated to show the possibilities of the modern harp. Miss Call played it beautifully, and aroused much enthusiasm, both for the composition and her execution of it.

The recital opened with Salzedo's Variations on a Theme in Ancient Style. A group of shorter numbers, included May Night by Palmgren, transcribed by Florence Wightman, Debussy's En bateau, and Grandjany's arrangement of Two French Folk Songs. The final number consisted of the Dances Sacred and Profane by Debussy, with Mr. Salzedo playing the piano accompaniment. Miss Call showed good musicianship and facile technic.

LEROY ANSPACH'S CONCERT

Leroy Anspach, pianist, gave a recital in the Academy of Music Foyer, on February 25. His program opened with the works of Gluck-Sgambati, Gluck-Saint-Saëns, especially well done, with crispness and clearness. The Schumann sonata in G minor (op. 22) had feeling for contrasts in tone and dynamics. A Chopin group displayed Mr. Anspach's brilliant technical equipment. The final numbers on the program by Rhene-Baton, Ravel and Liszt brought five encores. Mr. Anspach plays with assurance, vitality, excellent rhythm, and strength of tone.

M. M. C.

Tansman Premiere In Cincinnati

First American Hearing of His Suite for Two Pianos and Orchestra Given by Composer and E. Robert Schmitz with Orchestra

CINCINNATI, O.—Eugene Goossens' choice of a program for the first post-flood concert by the Cincinnati Symphony Orchestra was a happy one and designed to dispel the blues caused by the disastrous concert-less flood weeks. His habitual superb conducting of the Cesar Franck symphony in D minor brought out all of its beauty and breadth of emotion to which an enthusiastic audience reacted with well-deserved salvos of applause.

The program further offered the first hearing here of Beethoven's concerto (No. 1) in C major, (op. 15), in which E. Robert Schmitz, French pianist, displayed brilliant technic and discerning musical values.

Authenticity was especially shown when he joined the noted Polish composer and pianist, Alexandre Tansman, in the American premiere of Tansman's suite for two pianos and orchestra. This new work aroused a warm response from the audience, which found it intensely interesting for its use of the modern idiom in a closely knit group of movements, each more complicated than the others. The piano is not used as solo instrument but is part of the orchestral score. The composition is dedicated to Schmitz whose brilliant playing ably supported Tansman and added immeasurably to its effectiveness.

Dr. Karol Liszniewski was the pianist in the quintet for piano and strings in F minor (Op. 34) (Brahms) at the third Afternoon Musicale given in honor of Bertha Baur, president emeritus of the Conservatory.

Josef Lhevinne opened the Piano Concert Series with a program of all Chopin numbers, receiving such enthusiastic applause that he graciously responded with four encores.

All music circles here took note of the seventy-fifth birthday of Leo Brand Sr., for forty-two years a members of the Cincinnati Symphony Orchestra and still holding the record of not having missed a rehearsal or a concert although he retired from active playing four years ago. Cincinnati does not know a time when there has not been a Brand in the orchestra. Leo Brand Jr., his son, has been a member of the violin section for twenty-eight years. Michael Brand, cellist, cousin of Leo Sr., organized symphony concerts in Cincinnati before the establishment of the present orchestra. Both played under Theodore Thomas. Others have been Michael Jr., viola; Albert and Arthur, percussion and viola; Adolph, violin; Louis and George, trombone; Richard, clarinet; Oscar, double-bass. In 1909, when Leopold Stokowski was conductor of the Cincinnati Symphony Orchestra, there were five Brands in the orchestra. Leo St., served in the tympani and percussion section and as librarian.

Jerry Blackburn Valry, artist pupil of Lilian Aldrich Thayer, gave an interesting song recital of French, Spanish and English songs and arias for mezzo contralto.

M. D.

Yiddish Folk Opera to Be Sung in New York

A folk-opera will be offered by the Freiheit Singing Society, conducted by Max Helfman, at the Venice Theatre tonight (March 6), when the organization presents for the first time this season a revised and enlarged version of Bunt mit a Statchke (Strike and Revolt). A portion of this work was given fourteen performances last year in New York. The opera consists exclusively of Yiddish folk songs arranged in such sequence as to present a narrative.

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Winner of important musical honors abroad, Mr. Baume, about whom the distinguished Felix Weingartner has said, "An admirable and finished pianist, one also who has those diverse qualities necessary for the great orchestral conductor," delivered an interesting, as well as frequently brilliant performance.

In the first group, comprising four Choral Preludes of Bach, transcribed by Busoni, Mr. Baume established definitely the fact that he is a serious, extremely intelligent and gifted artist. His technic in the complicated arrangement of "Rejoice, beloved Christians" was nothing short of remarkable, so accurate and facile was it. And undeniable authority shone through his masterful exposition of the polyphonic web.
—*New York World-Telegram*

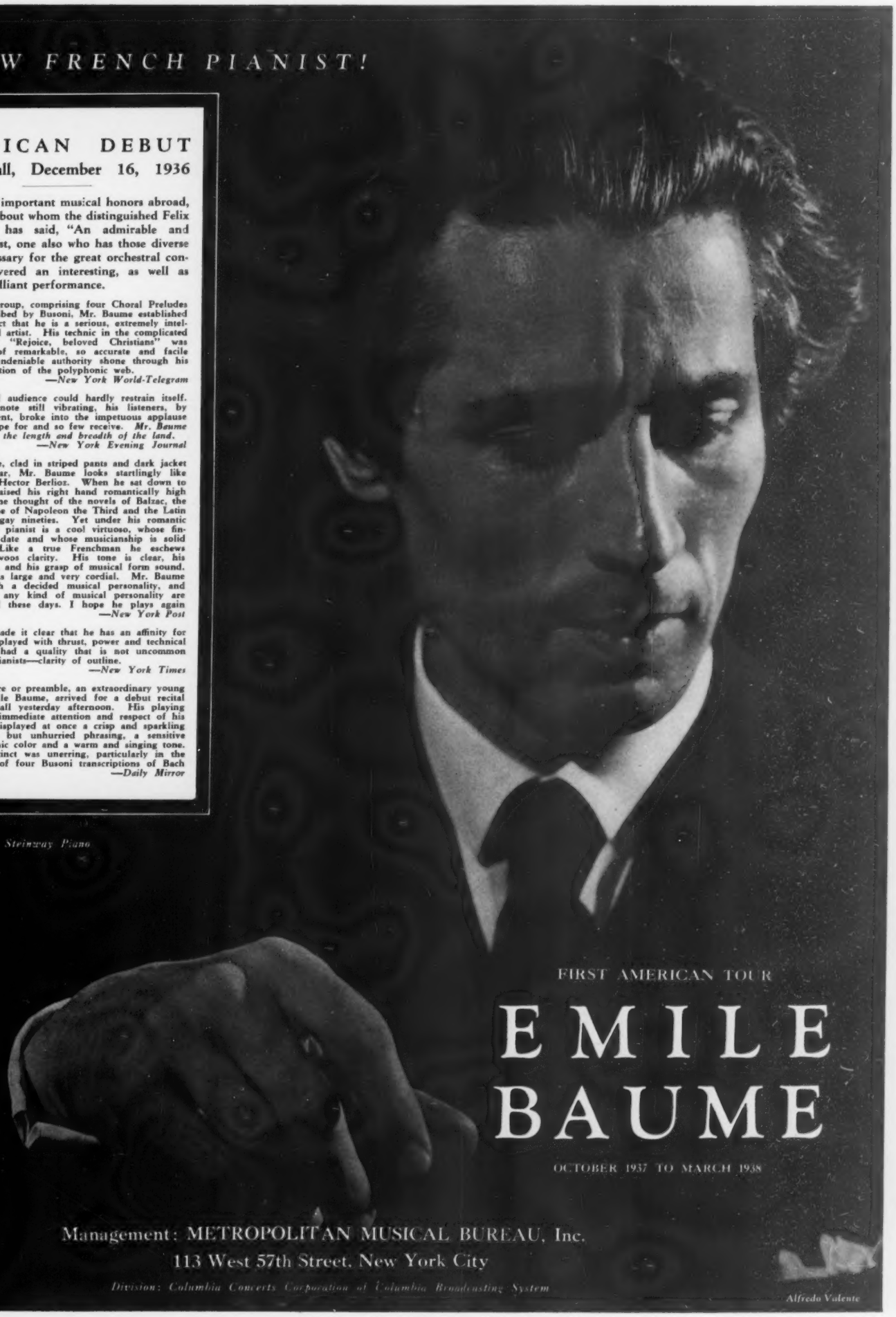
The delighted audience could hardly restrain itself. With the last note still vibrating, his listeners, by unanimous consent, broke into the impetuous applause that so many hope for and so few receive. *Mr. Baume should be heard the length and breadth of the land.*
—*New York Evening Journal*

A slight figure, clad in striped pants and dark jacket with velvet collar, Mr. Baume looks startlingly like the portraits of Hector Berlioz. When he sat down to his piano and raised his right hand romantically high over the keys, one thought of the novels of Balzac, the salons of the time of Napoleon the Third and the Latin Quarter of the gay nineties. Yet under his romantic exterior the new pianist is a cool virtuoso, whose fingers are up to date and whose musicianship is solid and realistic. Like a true Frenchman he eschews vagueness and woos clarity. His tone is clear, his phrasing definite, and his grasp of musical form sound. The audience was large and very cordial. Mr. Baume is a pianist with a decided musical personality, and performers with any kind of musical personality are not overplentiful these days. I hope he plays again soon.
—*New York Post*

Mr. Baume made it clear that he has an affinity for the piano. He played with thrust, power and technical brilliance. He had a quality that is not uncommon among French pianists—clarity of outline.
—*New York Times*

Without fanfare or preamble, an extraordinary young pianist, Mr. Emile Baume, arrived for a debut recital in the Town Hall yesterday afternoon. His playing commanded the immediate attention and respect of his audience. He displayed at once a crisp and sparkling technique, exact but unhurried phrasing, a sensitive control of dynamic color and a warm and singing tone. His musical instinct was unerring, particularly in the trying moments of four Busoni transcriptions of Bach choral preludes.
—*Daily Mirror*

Steinway Piano



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San Rafael, Calif.
Princeton, N. J. (3)
Richmond, Va.
Atlanta, Ga.
Buffalo, N. Y.
Rochester, N. Y.
Omaha, Nebr.
Poughkeepsie, N. Y.
Denver, Colo. (3)
Colorado Springs, Colo. (3)
Salt Lake City, Utah
Tucson, Ariz.
Mount Kisco, N. Y. (2)
Middlebury, Conn.
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Peoria, Ill.
Urbana, Ill.
Laramie, Wyo.
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RECORD OF PAST PERFORMANCES

New York, N. Y. (99)

Albany, N. Y. (2)
Alton, Ill.
Andover, Mass. (2)
Ashville, N. C.
Atlanta, Ga.
Aurora, N. Y. (2)
Baltimore, Md. (5)
Beloit, Wisc.
Bennington, Vt.
Berkeley, Cal. (4)
Boston, Mass. (5)
Boulder, Colo.
Brooklyn, N. Y. (3)
Buffalo, N. Y. (5)
Canton, N. Y.
Carmel, Calif.
Chicago, Ill.
Cincinnati, Ohio (3)
Cleveland, Ohio
Columbus, Ohio
Colorado Springs, Col. (5)
Concord, N. H.
Cooperstown, N. Y.
Davenport, Iowa (2)
Denver, Colo. (11)
Des Moines, Iowa
Devon, Pa.
Dubuque, Iowa
Englewood, N. J.
El Paso, Texas
Farmington, Conn. (2)
Grand Junction, Colo.
Grand Rapids, Mich.
Granville, Ohio (2)
Greensboro, N. C.
Greenwich, Conn. (6)
Hanover, N. H.
Hartford, Conn. (8)
Ithaca, N. Y. (3)
Kansas City, Mo.
Kent, Ohio
Kokomo, Ind.
Lafayette, Ind.
Lawrence, Kansas
Laramie, Wyo.
Los Angeles, Calif. (3)
Louisville, Ky.
Lynchburg, Va.
Maplewood, N. J.
Middlebury, Conn. (8)
Millbrook, N. Y. (2)
Montclair, N. J.
Montreal, Can.
Mount Kisco, N. Y. (8)
Newark, N. J. (2)
New Haven, Conn. (2)
New London, Conn.
Northampton, Mass. (4)
Oakland, Calif. (3)
Oberlin, Ohio (2)
Omaha, Nebr.
Pasadena, Calif. (3)
Pittsburgh, Pa.
Pittsfield, Mass. (2)
Portland, Ore.
Poughkeepsie, N. Y. (2)
Princeton, N. J. (5)
Providence, R. I. (2)
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Redlands, Calif.
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Rochester, Minn.
Rochester, N. Y. (3)
Salt Lake City, U. (3)
San Diego, Calif.
San Francisco, Cal. (3)
San Jose, Calif.
San Rafael, Calif.
Santa Barbara, Cal. (2)
Sayre, Pa.
Scarsdale, N. Y.
Seattle, Wash. (3)
Simsbury, Conn. (2)
Springfield, Mass.
St. Paul, Minn.
Sweet Briar, Va.
Syracuse, N. Y.
Toronto, Canada
Tucson, Arizona (2)
Tyler, Texas
Urbana, Ill. (2)
Washington, D. C. (12)
Wausau, Wisc.
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1938

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Columbia Records

Metropolitan Opera

(Continued from page 9)

SIEGFRIED, FEBRUARY 22 (MATINEE)

Washington's Birthday afternoon brought a crowded house to the Metropolitan to hear an uncut performance of Siegfried sung by Lauritz Melchior; Brünnhilde by Kirsten Flagstad; Erda by Karin Branzell; Mime by Karl Laufkoetter; The Wanderer by Friedrich Schorr; Alberich by Eduard Habich; Fafner by Emanuel List; and the voice of the forest bird by Stella Andreva.

The production was one of the most inspirational presentations ever offered by the Metropolitan forces. Not only did Artur Bodanzky read the score with overpowering brilliance and the orchestra play it gloriously, but each artist of the cast offered a performance of incomparable distinction. No wonder that the excited audience cheered at the end of each act and called the artists forth for innumerable curtains.

COQ D'OR AND PAGLIACCI, FEBRUARY 22

On Washington's Birthday night a capacity audience heard a repetition of Rimsky-Korsakoff's Coq d'Or, on a double bill with Pagliacci. Lily Pons sang the role of the Queen in the former with the vocal skill and polish for which she is known. Sharing honors with the diminutive prima donna was Ezio Pinza, the King, who provoked much laughter through his antics and dancing. Doris Doe was capital in her presentation of Amelfa, while Norman Cordon (General Polk), Nicholas Massue (The Astrologer), Thelma Votipka (The Voice of the Golden Cockerel), and Giordano Paltrinieri and Wilfred Engelman as the two princes, added to the merit of the performance. Gennaro Papi had the orchestra well in hand.

In the Leoncavallo work the cast was as follows: Queena Mario (Nedda), Arthur Carron (Canio), Lawrence Tibbett (Tonio), Giordano Paltrinieri (Beppe) and George Cehanovsky (Silvio). All were in happy vocal form and gave a good performance.

LA GIOCONDA, FEBRUARY 24

Two changes in cast were made for the production of La Gioconda on Wednesday evening. Rose Bampton, appearing for the first time this season, sang the part of Laura with dramatic aplomb and vocal excellence. Since last season her voice has grown in volume and developed high tones which are brilliant and sure. Bruna Castagna sang La Cieca for the first time on the Metropolitan stage and offered a characterization that was one of the finest ever observed by this reporter. Tonally she was in excellent voice, and her aria of Act I received warm plaudits from the crowded auditorium.

Gina Cigna was heard again in the title role. Her interpretation had histrionic certainty and, unlike those in her recent Norma performance, her high tones were well-produced and musical in quality. Miss Cigna, as well as Giovanni Martinelli, singing Enzo with meticulous style and artistry, were rewarded with cheers for their arias. Mr. Martinelli's Serenata of Act II stopped the show for several minutes. Capable in their roles were Carlo Morelli (Barnaba) and Virgilio Lazzari (Alvise) and the minor parts delineated by Wilfred Engelman, Giordano Paltrinieri, Louis D'Angelo and Arnold Gabor were creditably presented. The ballet gave a colorful Dance of the Hours. Ettore Panizza, the conductor, directed the meritorious production.

AIDA, FEBRUARY 26

The Friday evening performance of Aida had the brilliance and finish to be expected from a cast containing some of the Metropolitan's proudest luminaries. Gina Cigna, in the title role, was vocally at her best, her top notes being especially beautiful; her histrionic conception of this part is vivid and graceful. Giovanni Martinelli, the occasion's Radames, won ovations for his fine singing of this familiar hero. Bruna Castagna was seductive and rich-toned as Amneris. The character of Amonasro was intoned into forceful life by Lawrence Tibbett, and Ezio Pinza sang superbly as Ramfis. Norman Cordon appeared again as The King, singing well and showing improvement in his acting. Thelma Votipka scored in the invisible but gratefully audible role of the Priestess. Giordano Paltrinieri was the Messenger. Ettore Panizza flourished the baton, and the American Ballet provided the dances.

LUCIA DI LAMMERMOOR, FEBRUARY 27 (MATINEE)

A particular triumph for Lily Pons in the title role marked Saturday afternoon's return of Lucia to the repertoire. A huge audience broke into a long ovation after her singing of the Mad Scene, and accorded her numerous recalls. It was the highest point in an interpretation that revealed the French coloratura at her best—singing with a brilliancy, flexibility and accuracy, as well as an expressive emotional power, that completely won her listeners. Frederick Jagel also received warm tributes for his work as Edgardo, which was featured by resonant fullness of tone, affecting expression and pathos, especially notable in his two arias of the final act. There was a new Lord Henry Ashton in John Brownlee, in which part the new Australian baritone demonstrated again his fine command of tradition and excellent management of an appealing vocal organ. Other roles were sung by Ezio Pinza, outstanding in the artistry with which he invested the relatively small part of Raimondo; Nicholas Massue as the somewhat colorless Arturo, Thelma Votipka as Alisa, and Angelo Bada as Normanno. The chorus sang moderately well, warming to their work in the final scenes. Gennaro Papi conducted a generally satisfactory orchestra performance, and there was a brief dance episode by the American Ballet. Freshening of stage management and scenery is, however, badly needed in this work, which still holds considerable vitality when well sung.

DIE WALKÜRE, FEBRUARY 27

Wagner's vast continued story of gods and men reached its second episode in the Saturday night Ring cycle at the Metropolitan. Artur Bodanzky presided over the tonal destinies of the performance, which was notable for musical excellence and dramatic poignance. Paul Althouse sang Siegmund, achieving a heroic portrayal, marked by vocal brilliance and cognizance of the lyric intervals of the role. Lotte Lehmann's Sieglinde had its characteristic beauty and histrionic finish. Gertrud Ruenger (Brünnhilde) was especially fine in the Todesverkundigung scene. A Fricka of mellifluous voice and stately appearance was Kathryn Meisle, who advocated respectability in fiery fashion, overwhelming the resistance of Wotan in a manner that should be a model to all wives. Wotan was sung by Ludwig Hofmann, at his familiar best in the part. Emanuel List added to his long list of successes behind the sinister make-up of Hunding. Mr. List intones the gloomy spouse of Sieglinde with consummate skill, deftly skirting the temptation to overdo the villainy of the black-browed one. A large audience applauded the principals, and reserved some approbation for the sisters of Brünnhilde, sung by Dorothee Manski, Thelma Votipka, Irene Jessner, Ina Bourskaya, Irra Petina, Doris Doe, Helen Olheim and Anna Kaskas.

Heifetz and Esther Johnson in Omaha Appearances

OMAHA, NEB.—Jascha Heifetz was presented by the Tuesday Musical Club as the second artist in the present season's series of attractions. The César Franck sonata for piano and violin was the opening number and was played by the violinist, in ideal collaboration with Emanuel Bey, the pianist, in imposing and exalted style. Mozart's A major concerto, which followed, was performed in a manner which brought to a full flowering all the inherent loveliness of this delightful work. The final group and the encores which followed served to reveal still further the many phases of the artist's superb and transcendent equipment.

The Folk Arts Society of Omaha presented Esther Johnson, pianist, in a recital of music of various nations and periods. The classical German school was represented by music of Haydn, Gluck and Mozart. A Scandanavian group featured music by Sjögren and Palmgren while the cause of musical Poland was championed by Chopin and Paderewski. A final grouping presented Balkan folk songs and dances, some of which had been arranged for the piano by Miss Johnson. The artist has a clear fluent and capable technic and her interpretations are characterized by understanding, grace and rhythmic charm. J. P. D.

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NEW YORK CONCERTS

FEBRUARY 22

Earl Maiman An ambitious program was presented by Earl Maiman, young American pianist, at Town Hall on Monday afternoon. The list took in the Bach-Liszt prelude and fugue in A minor, Brahms' variations and fugue on a theme of Handel, and twelve etudes from Chopin's opus 25. Although the tremendous demands of such an assortment were not met in every case, the artist nevertheless produced an impression of serious musicianship and a competent technic which promises much for his maturity. The audience was large and friendly.

National Orchestral Association As a tribute to the late Ossip Gabrilowitsch, and in acknowledgment for the many subscriptions received for the scholarship fund which the National Orchestral Association has established in his memory, that body and its leader, Leon Barzin, gave this Carnegie Hall concert, with a program of works of which the deceased was known to be particularly fond.

Beethoven's Egmont Overture done with vigor and musical power, opened the bill, and it ended with a feeling and colorful performance of Tschaikowsky's Pathétique Symphony. Between those two numbers Frank Bishop (a protégé of Gabrilowitsch) offered the solo part in Chopin's E minor concerto for piano, and showed stylistic capacity and facile execution. A large and reverential audience gave warm approval to Barzin, Bishop, and the accomplished young orchestral corps.

Tessa Bloom The arrival of an interesting new pianist was signalized in the recital given by Tessa Bloom at Town Hall on Monday evening. This young American artist, who studied in the New York Third Street Music Settlement School, later with Mary Emerson and then in competition won the Tobias Matthay Scholarship for study with that teacher, has appeared in England as recitalist and orchestral soloist. For her New York debut, she had chosen a major program of important works, including the Mozart sonata in C major (K. 330), Beethoven's sonata in E flat (op. 31, No. 3), Brahms' sonata in F minor (op. 5) and the Ravel sonatine. Her playing revealed admirable balance, clarity of expression and rich feeling for form and content. Her Mozart performance had authority, brilliance and delightful dynamic contrast, while the Beethoven was outlined with thoughtful penetration and lacked only slightly in the ability to summon *fortissimo* accents of convincing power in the greater moments. The Brahms, with its mellow, songful lyricism, and the sprightly Ravel score had striking contrast. Technically, her piano art has been brought to a fine flowering, and though she will doubtless mature and deepen her interpretative insight into major compositions, the recital as a whole was a distinguished one and was so rated by the audience of unusually enthusiastic listeners.

FEBRUARY 23

New York Women's Symphony Orchestra Modern novelties of interest and marked technical gains in playing were a feature of this second concert of the season by the New York Women's Symphony Orchestra (Antonia Brico, conductor) in Carnegie Hall. It opened with the overture to Idomeneo by Mozart, his first stage work in mature style, and a masterly composition in its poignant feeling and perfect form. Laura Archera, a young Italian violinist and pupil of Enesco, played the same composer's concerto in A major with the orchestra, showing a fine tone, musical spirit and pronounced technical ability, if not always a perfect pitch sense. The performance was unusually well coordinated between the ensemble and soloist. Miss Archera was also heard in the American premiere of an Introduction and Allegro for solo violin and eleven instruments by Goffredo Petrassi. Judged by this score, he is one of the promising younger Italian composers, for his work has vitality and remarkable contrapuntal ability in the atonal manner. A suite from Casella's ballet, La Giara, atmospheric music with many folkloristic touches, had William Ervin, tenor, as a resonant and musical soloist. The final number was Negro Heaven, a jazzlike rhapsody by Otto Cesana, composer born in Italy but now resident in New York, where he has gained prominence as a popular composer and arranger. This work is loudly and brilliantly scored, conjuring up various aspects of the nostalgic and happy-go-lucky Negro temperament, in an idiom not far removed from Broadway, but nevertheless with some glowing, living pages. The audience was large and enthusiastic.

Lucie Stern The matinee at Town Hall on Tuesday afternoon might have been entitled The Prodigy's Return. For Lucie Stern, the protagonist, was back on the New York recital platform which she first graced in 1925 as a precocious eleven-year-old pianist. She made various other appearances during the next three years and then withdrew from local music activities until this season. Miss Stern's art has deepened and ripened in the interim, as she demonstrated in a program consisting of Bach's organ toccata and fugue in D minor (arr. by Carl Tausig); Schumann's Etudes Symphoniques; Chopin pieces; and items by Josef Hofmann (her teacher), De Falla, Rachmaninoff and Liszt. Miss Stern is the possessor of a competent technic, and her interpretations, although marred at times by over-stressing and forcing, are the conceptions of a thoughtful and musicianly mind.

Karl Ulrich Schnabel More than usual interest attached to the nocturnal piano recital of Karl Ulrich Schnabel at Town Hall, for he is the son of Artur Schnabel, and also has been heard in New York previously this season as a player of chamber music.

His recital debut revealed the younger Schnabel as an interpreter not musically moulded along the heroic lines of his famed parent—nor is the son physically the counterpart of his father, the latter being short and broad, and the former tall and slim.

The recitalist opened his program with Bach's Capriccio on the Departure of a Beloved Brother; Beethoven's variations op. 35 (on thematic material later used by him as subjects in the Eroica Symphony); Schumann's Kinderscenen; Mendelssohn's Rondo Capriccioso, Venetian Song and Caprice (op. 16, No. 2); and four pieces of the Années de Pélerinage collection by Liszt.

The specific gifts of Karl Schnabel are a useful measure of finger facility, sensitive appreciation of poetical requirements, and a faculty for getting the most out of music cast in smaller forms and romantic style. For Bach and Beethoven, the performer seems not yet to have acquired all the necessary authority and sweep and depth of tone. He was well liked by the listeners, recalled and encored.

Leonard Stocker The pleasing and maturing art of Leonard Stocker, the young baritone who graduated into a vocal career after service as a curtain boy at the Metropolitan Opera, was on display at Steinway Hall on Wednesday evening. Mr. Stocker made a good impression in his debut last year, and followed it up in his current recital in commendable fashion. The singer presented songs by Purcell, Gluck, Fourdrain, Hahn, Szulc, Erich Wolff, Weingartner, Strauss, Rachmaninoff, Moussorgsky, Greig, Hamilton Harty, Norman Peterkin, Francis Toye and Peter Warlock. A good-sized audience applauded warmly, demonstrating their pleasure in Mr. Stocker's virile tones and tasteful interpretations. The capable accompanist was Sara Knight.

FEBRUARY 24

Gabrilowitsch Memorial Program Mailamm, the American Palestine Music Association, and a committee of well known musicians, sponsored this Carnegie Hall concert as a tribute to the late Ossip Gabrilowitsch. The proceeds are to be devoted by Mailamm for the planting of a grove of eucalyptus and pine trees on Jewish National Fund land in Palestine in memory of Mr. Gabrilowitsch and to the furtherance of Mailamm's work in the United States and Palestine. Mrs. Israel Goldstein is chairman of the Gabrilowitsch Memorial Committee. Similar concerts have been arranged by the organization in other American cities.

Carnegie Hall held a good-sized audience, and for their musical pleasure, Harold Bauer, Albert Spalding, Emanuel List, and Lea Karina furnished a program of dignity and high effect, opening with the César Franck sonata for piano and violin by Bauer and Spalding. Miss Karina, soprano, sang several numbers by Gabrilowitsch and other composers, and revealed herself as the possessor of a most agreeably-timbred voice, unusual musical grasp, and warm feeling. The rest of the artists gave convincingly of their familiar and ranking talents.

Stassévitch Orchestral Concert Paul Stassévitch, heading the orchestra with which he has occupied the Town Hall stage on two earlier occasions this season, presented the third and last concert of the series on Wednesday night. There was one New York premiere—Prokofieff's sinfonietta (op. 5/48). Other works heard were R. Vaughan Williams' fantasia on a theme by Thomas Tallis, for double stringed orchestra; an octet for wind instruments by Stravinsky; andante (Geminiani-Marinuzzi); Italian Serenade (Hugo Wolf); and Debussy's nocturnes, Nuages and Fetes.

Mr. Stassévitch's orchestra, under his efficient direction, plays smoothly, with excellent volume control and good articulation of parts. The Prokofieff score, which is in five parts, is music highly seasoned, piquant and stimulating. This is a score which Prokofieff wrote early in his career, and later revised extensively—hence the odd opus number. The stately Williams music was beautifully done, and in striking contrast to the pungent Stravinsky expression. A large audience was on hand and enthusiasm was manifest.

FEBRUARY 26

Henriette Michelson One of the welcome annual features of the Town Hall season is the piano recital of Henriette Michelson. This year she ap-

(*Continued on page* 16)

FOR the convenience of readers, the final page of the Musical Courier each week contains an index of musical artists, ensembles, schools, teachers, publishers and others represented in the advertising columns of that issue. It is a professional directory containing a larger representation than is offered by any other publication in this field.

WINIFRED

CECIL

SOPRANO

SETS ENCORE RECORD

as Soloist with the National Symphony Orchestra in Constitutional Hall, Washington, D. C.

"Winifred Cecil, soloist with the National Symphony Orchestra yesterday afternoon at Constitution Hall, broke the encore record for orchestra soloists by giving two encores because the audience demanded that many to satisfy their pleasure in her singing. It was a triumph for Miss Cecil, one she modestly accepted and repaid with the additional numbers.

"The last time the Washington public heard Miss Cecil, two years ago at the Water Gate, she showed herself an apt student of bel canto, and possessed of a voice of lovely quality. Since then Miss Cecil has added operatic rôles to her concert repertoire and achieved outstanding success in these in Europe. As an opera singer she seems eminently fitted for Wagnerian rôles of the lyric type and judging from her work of yesterday, she will be one of the few singers who can sing them with the velvety tonal color which should appertain to them.

"Yesterday, in both the 'Walküre' and the 'Tannhäuser' aria, she never once forced her vice beyond its natural strength and beauty, but kept its unusually melodious quality pure and flowing throughout. The evenness of her scale is also remarkable, for the tones are perfectly matched from the low to the high register. She pleased her audience greatly, and after each number was warmly applauded. The end of her program came all too soon for her admirers, and there was nothing for her to do but sing more."—*Alice Eversman, Washington Star, Feb.* 1, 1937.

"Winifred Cecil, American soprano, won a prolonged ovation . . . Her voice has resonant volume ample enough to carry with a rather heavy orchestra accompaniment. The uniformity of tone color in her entire range is beautiful."—*Carl L. Bemies, Washington Times, Feb.* 1, 1937.

"Miss Cecil brought vividly to mind the dramatic situations which occur in the operas from which she made selections. When she sang 'Pace, pace, mio Dio' she became the tragic Leonora who, in 'La Forza del Destino' pleads for peace. And she sang 'Du bist der Lenz' ('Die Walküre,' first act), Wagner's tender love song, as if she were the appealing, womanly Sieglinde awakening to love for Siegmund."—*Helen Buchalter, Washington News, Feb.* 1, 1937.

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Division Columbia Concerts Corporation of Columbia Broadcasting System

113 West 57th Street New York

FRANK BISHOP

PIANIST

Rossi photo, N. Y.

SOLOIST WITH NATIONAL ORCHESTRAL ASSOCIATION

— GABRILOWITSCH MEMORIAL —

CARNEGIE HALL, NEW YORK

FEBRUARY 22, 1937

Reviewed as follows by Eminent Critics

New York Sun, February 23, 1937

"Appearing with the orchestra as soloist in Chopin's E minor concerto was Frank Bishop, a young pianist who had been something of a protege of Mr. Gabrilowitsch. . . . The latter part of the program was devoted to Tschaikowsky's 'Pathetic' Symphony, the sorrows of which may have seemed to many listeners peculiarly appropriate to the occasion. As one of the foremost Chopin players of his time, the late conductor and poet of the piano was perhaps more fittingly memorialized, however, by the praiseworthy performance given the concerto. Mr. Bishop brought to it a technic ample to his needs, a gratifying command of the lyric phrase and a tone that was warm and musical. . . . His conception of the concerto was a sane and manly one and his playing was heightened in effect by more than everyday variety in his dynamic shadings."

New York Herald Tribune, February 23, 1937

"Mr. Bishop gave a highly satisfactory account of Chopin's youthful concerto. Not only did this young musician disclose easy mastery of its technical intricacies but his tone was consistently appealing in texture and he conveyed much of the music's poetic message. He was warmly received by the good-sized audience."

New York World-Telegram, February 23, 1937

"Mr. Bishop acquitted himself creditably for the most part, his facile technic, good musicianship and diversified dynamic palette standing him in good stead."

New York Evening Journal, February 23, 1937

"The soloist last evening was Frank Bishop, one of the best of our young American pianists in whom Gabrilowitsch was much interested. He played fittingly the Chopin Piano Concerto, a favorite medium of the great artist who has passed away, and played it very well. There was poetry and brilliance in due measure, and a sensitive interpretation that marks the genuine growth of Mr. Bishop as a thinking musician of great talent."

New York Times, February 23, 1937

"Mr. Bishop's performance was distinguished by a well-developed style, and a sensitive adjustment of values not a little remindful of Gabrilowitsch's own conception of the concerto."

Now Booking Season 1937-1938

Suite 701,
119 West 57th Street,
New York

New York Concerts

(*Continued from page* 14)

peared before her usual cordial and sizable audience, presenting a taxing list whose *pièce de résistance* was the Brahms variations on a theme by Paganini. This is a work usually reserved for masculine performers, but Miss Michelson, undaunted by this tradition, essayed its technical mazes and interpretative pitfalls, and emerged victorious, having registered a brilliant and well differentiated version. She played in her first group fantasia in C (Handel), polonaise in E flat minor (Wilh. Fr. Bach), the Haydn sonata in E flat (Cotta: 17), two preludes and fugues of Bach (Book II, C major and F sharp minor), two Schubert valses, four preludes by Debussy, The Cat and the Mouse (Aaron Copland) and Ravel's Jeux d'Eau. Miss Michelson gave a lyrically lovely exposition of the Schubert valses. In the Bach preludes, she was slightly off form.

FEBRUARY 27

Ignaz Friedman Returning to New York after an absence of several seasons, Ignaz Friedman must have been cheered to see that he had not been forgotten by his admirers in the metropolis, for numbers of them turned out to applaud him at his Saturday matinée piano recital in Carnegie Hall.

The Polish keyboard exponent is not only a provocative player but also has an engaging personality. His performances never fail to stir controversy, and that is a valuable asset for any artist, as it draws many hearers who like to form their own opinions.

Friedman, a thorough musician (he composes exceedingly well) has the courage of his inclinations, and even if they lead him into expression not always considered orthodox by the elect of his pianistic brethren he nevertheless pleases the vast majority of his listeners wherever he appears throughout the world. Their enjoyment is not marred by novel tempi, unique dynamics, and occasional liberties in the nature of the text. His romantic flair, enthusiasm, technical dash, and refined manipulation of tone, carry the day and win convincing plaudits and real demands for encores.

Last week Friedman scored in that regard, with a program which listed the Bach-Busoni Chaconne, Chopin's B minor sonata, Schumann's Kreisleriana, and the Variations by Handel-Brahms.

Andres Segovia The high and mighty prince of the guitar, Andres Segovia, gave his second Town Hall recital of the season on Saturday evening before a full house. The principal item of his list was the Bach chaconne, transcribed for Mr. Segovia's instrument. The work, in the medium of the guitar, lost none of its noble beauty, enhanced as it was by the mellow resonance of the Segovia tone. The guitarist was in his best estate, poised, musicianly, and generous of glowing, exquisitely modulated art. In addition to the Bach, there were Folias de Espana, Diferencias y fuga by M. Ponce and the first New York performance of six little popular songs of Catalonia by M. Llobet, Sevillana and Fandanguillo (Turina), two dances of Granados and Legend (Albeniz). Much of this music has been written for and dedicated to Mr. Segovia. The audience listened avidly and demanded extra numbers.

REGINALD STEWART,
pianist and conductor of the Promenade Concerts of Toronto, gives a recital in Town Hall, New York, this afternoon (March 6), playing numbers by Bach-Stewart, Chopin, Gluck, Brahms, Schumann, Debussy, Scriabin and York Bowen.

FEBRUARY 28

Philharmonic Orchestra Sunday afternoon brought Artur Rodzinski again to the conductor's desk of the Philharmonic Orchestra concert at Carnegie Hall, in a program consisting of Weber's Oberon Overture, Sibelius' second symphony, Deems Taylor's Through The Looking Glass and Strauss' Til Eulenspiegel.

The Cleveland *maestro*, in his most compellingly persuasive form, stirred the auditors deeply, and made them feel that they were communing with composers rather than with the gentleman who was interpreting them. Rodzinski seems to re-live music as it came to its creators, and therein lies his most significant achievement, aside from the power and eloquence of his own imagination. Of course his technic with the baton is unquestioned, and the orchestra, realizing the informed capacities of the leader, gives him full and warm response. No better Philharmonic presentations have been heard this season than those which Rodzinski sounded at the three concerts which he has done here currently.

Sibelius' symphony made its usual intrinsic impression, that of occasional beauty and much gloom and groping (to say nothing of prolixity), but at least the work had admirably clear and devoted exposition.

Perhaps the most spontaneous approbation was won by Rodzinski after his lively and humorous conception of the Strauss pages, given a truly virtuoso performance by the orchestra.

Deems Taylor was present to hear his ingratiating music and had to come to the stage for several acknowledging bows.

Eugene List Unusual mechanical dexterity, a rare technical equipment capable of brilliant exploits of tone coloring and legato performance, were again features of the playing which Eugene List, young American pianist, offered in his Town Hall recital on Sunday afternoon. Greater maturity in interpretative approach was also demonstrated since Mr. List's appearance the previous season, though there will doubtless be further advance in this direction in what promises to be an interesting future.

He played an opening group of Bach—the Busoni transcription of the chorale, In die ist Freude, and the preludes and fugues in E flat major and F major from Book II of the Well-Tempered Clavichord. The chorale had a resonant performance, if not completely clarified in outline and with some debatable pedal usage. The fugues were delightfully set forth, with grace, fluency and admirable sharpness of detail. In the Brahms sonata in C major (op. 1) there was a tempestuous approach, with stress on the virtuosic phases of a notably big and taxing structural scheme. There was much that was stirring in the playing of this somewhat unpianistic score, which the eighteen-year-old artist made to sound as idiomatic as works of the earlier Romantics. It had power, as well as glittering surface brilliancy and drama.

In the shorter numbers making up the second half, Mr. List was successful in giving striking evidence of his powers. There were many praiseworthy achievements in his performances of Scriabin's etude in D sharp minor, Medtner's Fairy Tale in E minor, Debussy's La Soirée dans Grenade, Ravel's Ondine and a group of Chopin compositions. He had an enthusiastic reception and was induced to add several encores. Indeed, so impressed were the audience that the majority remained to hear him play these extras.

New Friends of Music Brahms in some of his mellowest and most winning expression made up the Sunday afternoon program of the New Friends of Music at Town Hall. The artists heard were Hortense Monath, pianist; Simeon Bellison, clarinetist; Nicholas Moldavan, viola; and the Pro Arte String Quartet (Alphonse Onnou, first violin; Laurent Halleux, second violin; Germain Prevost, viola, and Robert Maas, cello).

The piano quartet in C minor (op. 60) was played by Miss Monath, Messrs. Onnou, Prevost and Mass. This work, begun at a relatively early period and later revised, had an energetic performance, particularly the first two movements finding the pianist somewhat inclined to dominate the ensemble in a reading of tense nervous force. In the *andante* and final *allegro* the suavity and refinement of the string players and the keyboard instrument were better coordinated, and an affecting treatment resulted.

Miss Monath, in her playing with Mr. Bellison of the rare late sonata in F minor for clarinet and piano (op. 120, No. 1) revealed the high gifts of musicianship and technical finesse which she possesses, and both artists scored strongly, the wind player doing superb work as regards purity of tone, virtuosity and unsentimental simplicity of expression.

The crown of the program was the quintet in G (op. 111) for two violins, two violas and cello (in which Mr. Moldavan joined the quartet), the vigor of musical ideas, massive complexity of form and lofty beauty of poetic content being set forth with exquisite delicacy of detail. There was warm applause for all the artists.

Rose Bampton With an already wide reputation in concert, opera, and on the radio. Rose Bampton, the young American singer who recently made many successful appearances in Europe, came to Town Hall for a Sunday evening recital and gave further evidence of her vocal and interpretative talents.

Her tonal appeal rests on abundance and quality of voice and the manner in which she makes both into expressiveness when she sets forth the musical moods of the composers. Also she registers unusual intelligence in matters of style and the meanings of the texts. There were times at Miss Bampton's recital when she established claim to be ranked exceedingly high amongst the concert songstresses now before the public.

In several difficult arias by Handel, the recitalist won especial recognition for lofty conception and delivery. It was noted by this reviewer that Miss Bampton covered a large tonal range in those numbers, and then he remembered that she has recently been appearing as a soprano and not as a mezo, as she did at the beginning of her career.

In comprehensive groups (twelve songs in all) of compositions by Franz, Schumann and Wolf, the young woman furnished additional proof that by cultivating her voice upward she has lost none of its purity and warmth. Her German diction was admirable, her sense of *Lieder* atmosphere also. After the second German section, Miss Bampton responded to the enthusiasm with Lia's aria from Debussy's L'Enfant Prodigue, beautifully shaded and abundantly volumed.

Two songs and a Peter Ibbetson aria by Deems Taylor, and three new numbers by Samuel Barber, completed the program. The titles of the latter are Rain Has Fallen, Sleep Now, and I Hear an Army. Barber's gift is versatile, for he writes in the modern as well as in the romantic fashion. Sensitive feeling and skillful musicianship emphasize the pages offered at this recital. I Hear an Army is a stirring piece of creation. The composer aided finely at the piano, and the listeners gave him an ovation. The rest of the concert had Coenraad V. Bos as accompanist, with subtle and sustained art.

HEINZ and ROBERT

SCHOLZ

OF THE MOZARTEUM, SALZBURG

Duo-Pianists in Bach's Art of the Fugue, now one of the outstanding annual events of the Salzburg Festival. Recitalists throughout Europe in the general two-piano literature, soloists with orchestras conducted by Arturo Toscanini, Bruno Walter, Clemens Krauss, Bernhard Paumgartner. Soloists European spring tour, 1937, with the Mozarteum Orchestra, Dr. Paumgartner conducting.

NEW YORK TIMES, August 17th, 1936 (Herbert F. Peyser):

"The committee has been wise enough to incorporate this extraordinary work into the official scheme of the festival and has thereby taken an important step to elevate materially the artistic significance of Salzburg. In this performance the Scholz brothers are no more in the class of conventional pianists than Bach's mystic, transcendental work belongs in the ordinary category of compositions, even of masterpieces. But for the serious-minded music lover the Salzburg festival in its whole generous range offers nothing more thrilling. . . . A FESTIVAL IN ITSELF. Indeed the Art of the Fugue, as these young men disclosed it, is something of a festival in itself, and one of the most emotional experiences imaginable. It seems already to be recognized as such, for the auditorium of the Mozarteum was amazingly crowded, even the standees being numerous."

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SALZBURG, AUSTRIA

NEW YORK POST, DECEMBER 12, 1936

EMANUEL FEUERMANN SCORES AT CARNEGIE

Solo 'cello recitals in Carnegie Hall are infrequent enough; such a one as Emanuel Feuermann gave us last night comes once in a blue moon, or—to put it less exorbitantly—will probably come as often as Mr. Feuermann comes. For it is doubtful that other hands can evoke such music from a 'cello as do his.

During the past two years, this man has taught us to listen with new wisdom to 'cello-playing. Yet, as we witnessed again this sovereign artistry: the tone alive in subtle response to every fluctuating shade of emotion, the amazingly cunning bow, the pure, vitalizing musicianship, it assailed our ears with fabulous newness. The old notion of inherent limitations making the 'cello an unfit medium for solo music is how thoroughly belied, because, for Mr. Feuermann at least, those limitations scarcely exist. Nor—to judge by its size (despite miserable weather) and its wild enthusiasm—was last night's audience aware of those limitations.

The most imposing item of the program was Beethoven's C major Sonata, Op. 102, No. 1, in a reading remarkable for its inner concentration and noble reticence. If you like your late Beethoven more externally dynamic, this interpretation might seem aloof, coldly patrician, perhaps not to attain Ludwigian breadth. But there is no gainsaying its almost epic repose, nor a conviction of thought and feeling that suffered no unpremeditated detail of expression. That Mr. Feuermann can speak in musical terms easier for the heart to understand was delightfully shown in the Schubert A minor Sonata.

The program offered two first performances: that of the Hindemith Sonata for 'cello alone, and of Chopin's Introduction and Polonaise, C. major, Op. 3. The Sonata is in five brief movements played without pause. Its salient characteristics were a vital rhythm, a terse and sinewy musical language, and a prevailing sobriety of mood. In our estimation, it is a mode of expression in which Hindemith conveys his thought with most conviction and clarity. We are anxious to hear it again. The public received it with great approbation, recalling the 'cellist two or three times. The second premiere need not be dwelt upon. It is so-so Chopin, made pleasant show-music by Mr. Feuermann's arrangement, but remaining inconsequential.

After a group of shorter pieces, some half dozen encores, persistent recalling of the soloist and his accompanist, Wolfgang Rebner, the audience reluctantly left the hall.

"FEUERMANN CAN PLAY THE CELLO AS HEIFETZ PLAYS HIS FIDDLE."
Olin Downes, New York Times, December 12, 1936

"IT IS DOUBTFUL IF OTHER HANDS CAN EVOKE SUCH MUSIC FROM A CELLO AS DO HIS."
New York Post, December 12, 1936

"THE DISTINGUISHED CELLIST GAVE ONE OF THE MOST STIRRING EXHIBITIONS OF CONSUMMATE SKILL."
New York World-Telegram, December 12, 1936

"TONAL QUALITY OF RAVISHING LOVELINESS."
Cincinnati Post, December 11, 1936

"HE HAS ONLY TO TOUCH THE STRINGS WITH WHAT SEEMS LIKE A TRULY MAGIC BOW TO AWAKEN A WHOLE NEW WORLD OF DEEPLY MOVING ASSOCIATIONS AND DELICIOUS SENSATIONS."
Cleveland Press, November 13, 1936

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FEUERMANN

Post-Season Opera Wins Following in Chicago

City Forces Extend Popular Series—Claire Dux Soloist with Symphony Orchestra—Rudolph Reuter in Benefit Recital

CHICAGO.—The post season of grand opera at popular prices by the Chicago City Opera Company was launched on February 21 and 22 with performances of Aida and Il Trovatore. The new venture has created such interest among opera-goers that President Jason F. Whitney and General Manager Paul Longone announced Carmen, Pagliacci and Cavalleria Rusticana for February 27 and 28. The Aida cast comprised Anna Leskaya in the title role; Eleanor LaMance, Amneris; John Pane-Gasser, Radames; Mark Love, Amonasro; and Nino Ruisi, Ramfis. In Trovatore, Anna Leskaya was Leonora; Sonia Sharnova, Azucena; Carlo Morelli, Count di Luna; Nino Ruisi, Ferrando; and J. De Gaviria, Spanish tenor, made his debut as Manrico. The conductor for both performances was Dino Bigalli, whose work left nothing to be desired.

Civic Orchestra Under Lange

Marked progress was noticed in the playing of the young players of the Civic Orchestra in its second concert on February 21 at Orchestra Hall. The program built by Conductor Hans Lange was interesting and unusual, containing Mozart's Marriage of Figaro Overture, Beethoven's Eroica Symphony, Mozart's E flat major horn concerto with Frank Brouk as soloist; Weber's concertino for clarinet and orchestra in E. flat major, Peter Zukowsky, soloist; Beethoven's Three Equali for four trombones featuring Robert Jones, William Corti, Frank Crisafulli and Elmer James; and the Strauss Don Juan tone poem as a grand finale.

Sigma Alpha Iota Benefit Concert

Gamma chapter of Sigma Alpha Iota chose Amy Neill, violinist, and Agnes Conover, pianist, for its scholarship fund benefit recital in Kimball Hall on February 21. Both young women have much to commend them to the musical public and they pleased the audience in both their solos and in their ensemble playing.

Rudolph Reuter Plays for Worthy Cause

Rudolph Reuter gave a recital in Goodman Theatre on February 23 which greatly benefited the Fannie Bloomfield Zeisler fund of the United Charities for Needy Musicians and brought new laurels on this American pianist. Heard for the purpose of this review in his first group, consisting of the Sarabande, Rigaudon and Tambourin by Rameau-Godowsky, the Schumann Novellette in D and the rondo from Weber's A flat sonata, Reuter displayed playing that had the essence of refinement, musical intelligence and virtuosity. Under his fleet fingers, the three Rameau numbers had fine interpretations. Brilliant pianistic effects were produced in the Schumann Novellette, which was offered in a poetic manner. The Weber rondo afforded the pianist opportunities to disclose dynamic effects of orchestral proportions. We regret that other duties forbade our hearing the recitalist in the Brahms, Chopin, Ravel, Debussy, Griffes, Villa-Lobos and Strauss-Godowsky works which formed the balance of his well chosen program.

The Mikado Staged

The Chicago Light Opera Company an organization consisting of a few professionals and many amateurs, was heard in The Mikado at Kimball Hall on February 19, 20 and 22 under the able direction of Carl Craven. John H. Patrick, to whom was entrusted the role of Pooh-Bah, was the finest artist of the cast. Mr. Craven, who specializes in choral conducting, had trained the thirty young singers in the chorus competently and their effective singing compensated somewhat for the stilted efforts of several of the principals.

Walter Knupfer's Student in Recital

In his recital at the Little Theatre of De Paul School of Music on February 21, Herbert Horn proved to be another shining example of Walter Knupfer's method of piano teaching. One of the three winners in the Illinois Symphony Orchestra contest for solo appearances, young Mr. Horn played a taxing program with a dash and aplomb becoming a more mature artist. His technic and musicianship are sufficiently excellent to enable him to cope with such masterpieces as the Brahms variations on a Paganini theme and Bach's Chromatic Fantasie and Fugue. His interpretation of a set of six Chopin etudes and a group of modern compositions by Ravel, Collins, Goossens and Liszt were praiseworthy.

Ravinia Festival to Begin July 1

The summer symphony concerts launched last year by the Ravinia Festival Association will have another season, beginning July 1. The Chicago Symphony Orchestra is to give the programs and noted guest conductors will be engaged. Willoughby G. Walling again acts as chairman of the Festival Association. Howard R. Will is secretary and R. E. Pritchard is treasurer. The executive committee includes Thomas Hart Fisher, Francis M. Knight, Ralph H. Poole, Howell W. Murray, Renslow P. Sherer, Durand Smith and George Voevodsky.

JOHN H. PATRICK,

basso, who was launched on his musical career by Erno Rapee, director of Radio City Music Hall, has left Chicago after several concert and recital appearances to make his film debut in Hollywood. From Hollywood he journeys to Australia for a concert tour, but returns in time to sing with the Chicago City Opera Company next season.

Lake View Musical Society

The program for the active members concert of the Lake View Musical Society on February 22 at the College Club, was given by Alma Andres and Stephanie Ziegler, sopranos; Esther Sophin Lennert, pianist, and Letz Murdock Ehmen, violinist.

Louis Rousseau in Joint Recital

Louis Rousseau's singing enhanced the program offered by Angela Morgan, poet laureate of the Chicago Federation of Music Clubs, on February 23 in the Stevens Hotel ballroom. As assisting artist, the lyric tenor of the Opera Comique sang two groups of French songs with refined style and artistic finish. In his first group he interpreted eighteenth century Bergerettes, Martini's Plaisir d'Amour, Messager's La Maison grise and Lalo's Le Roi d'Ys and his second list contained numbers by Pessard, Fijan, Duparc, Debussy and Lereve. After both sets the delighted listeners requested several encores.

Esther Goodwin's Pupil Heard

In a recital given under the auspices of the American Conservatory of Music in Kimball Hall on February 21, Dorothy Froelich, soprano, a pupil of Esther Goodwin, shared the program with Eleanor Bartsch, piano pupil of Ruth Alexander. Possessor of a lovely soprano voice, Mrs. Froelich has been taught how to use it to advantage. In Franck's Panis Angelicus, Pergolesi's Se tu m'ami and the Voi che sapete aria from the Marriage of Figaro she sang with understanding, and a certain refinement and skill. Mrs. Froehlich also offered Bemberg, Weckerlin, Hue, Horsman, Liza Lehmann and Bishop songs to the evident enjoyment of the audience.

Chicago Musical College's Summer Master School

Alexander Raab again holds classes as well as gives private instruction during the Chicago Musical College's summer master school which begins June 28. Arthur Olaf Anderson, of the University of Arizona at Tucson, returns to hold master classes in theory during the first six weeks of the session. Oscar Anderson, supervisor of instrumental music of the public schools is another addition to the public school music department. Franklin Madsen, of Brigham Young University, Salt Lake City, Utah, teaches during the two sessions.

Claire Dux at Symphony Concerts

Claire Dux, who since she became Mrs. Charles H. Swift, seldom appears in concert or recital, gladdened music-lovers' hearts when she sang with the Chicago Symphony Orchestra on February 23, 25 and 26. Mozart and Strauss have a remarkable interpreter in this artist, who though possessing a lovely soprano voice, does not rely solely upon this to win the esteem of the connoisseur and the applause of the layman. Interpretative gifts and imagination make her delivery of such arias as Dove Sono from the Marriage of Figaro a real lesson in singing. Exemplary in Mozart, Miss Dux reached even greater heights in three songs—Freundliche Vision, Ständchen and Morgen by Strauss. Audience and orchestra arose simultaneously to pay tribute to the singer.

Unfortunately the reaction was not the same two days later, due in a large measure to the selections chosen for her second appearance. The aria Per questa bella Mano, though bearing the signature of Mozart, is rather commonplace music and gives little opportunity to its interpreter. In the last movement of the Mahler symphony in G major the assisting artist was given little chance for vocal display. And Ariadne's monologue from Strauss' Ariadne auf Naxos requires a voice of dramatic proportions far beyond Miss Dux's vocal resources.

Mozart's Jupiter symphony, delicately interpreted by Stock, and Strauss' tone poem, Thus Spake Zarathustra, superbly played, made the Tuesday concert an outstanding event in our musical season. The Mahler fourth symphony, not heard here since the 1929-30 season, was probably resurrected for Miss Dux. The two features of the nineteenth program were the overture to Mozart's Magic Flute and the waltz from Strauss' Rosenkavalier.

Chicago Composer on Illinois Symphony Program

In its regular programs the Illinois Symphony Orchestra continues to encourage Chicago composers. Its February 21 program contained the first performance of a symphonic poem, Marco Polo, by the young composer, Irwin Fischer of the American Conservatory faculty, who conducted the performance. Marvum Horn, soprano, was the soloist of the day.

Omega Chapter Activities

Mrs. John Charles Carroll, patroness of Omega chapter (Sigma Alpha Iota), has been appointed Gamma province patroness chairman for the choral awards project. Mrs. Carroll entertained the cooperating chapter patroness chairman in the Piccadilly Studio on January 27.

At its 1937 initiation on February 13 at the Allerton one honorary member, Elizabeth Moritz, and four active members were received into Omega chapter.

Roberta Hayes, pianist, chosen as performing delegate to represent Omega chapter at the province convention in Madison, Wis., February 27 and 28.

Elsa Harthan Arendt Studio Notes

Among Elsa Harthan Arendt's artist-pupils, Maxine Logerstrom, contralto, gave a program for the Edgemere Club at the Edgewater Beach Hotel on February 16. Marion Schroeder Booras, soprano, offers a recital on May 14 in Kimball Hall. Leona Glovatsky Jannenga, soprano, was soloist for the Normal Park Woman's Club on February 8 and for the Hamilton Club on February 9.

Marion Schroeder Booras on WGN Staff

Marion Schroeder Booras, soprano, who is to be heard in concert at Kimball Hall on May 4, is now a staff artist on the Chicago Tribune radio station, WGN.

RENÉ DEVRIES.

Florence Foster Jenkins Sings

On February 19 Florence Foster Jenkins, soprano, was associated with Goeta Ljungberg and Tarasova in appearance at Prince Galitzin's New York residence. March 7 she participates in a program of Elmo Russ songs at the MacDowell Club.

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3. Applicants should be endorsed by their teachers and schools.
4. Applicants should furnish evidence of marked talent.
5. Applicants should be over sixteen years of age and under twenty-five, with the following exceptions:
   (a) Men singers may be between the ages of 16 and 30.
   (b) Applicants in Composition may be between the ages of 16 and 30.
   (c) Applicants in Conducting may be between the ages of 16 and 30.
   (d) Applicants in Flute may be between the ages of 16 and 30.

The Fellowship examinations will be held in New York City during the week beginning September 27, 1937. Applications must reach the school before July 1, 1937.

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Concert

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ATLANTA

"Glamorous suits perfectly Miss Swarthout's personality. Never was she more captivating in her singing than last evening. A rich, glowing tone, a voice of unusual compass, and a diction without flaw. She is vivid in interpretation with a centered thought on both text and score. There are no floating doubts left in the listener's mind as to the dedication of her art."—Helen Knox Spain, *Atlanta Georgian*, Jan. 16, 1937.

SAVANNAH

". . . the largest audience to hear a concert in Savannah since Galli-Curci was here over a decade ago. From the moment Miss Swarthout set foot on the stage, the assemblage went gaga. She sang with a range that varied from rich low ravishing tones of the contralto to equally rounded and colorful notes of the soprano."—Kenneth E. Palmer, *Savannah Evening Press*, Jan. 9, 1937.

CHICAGO

"Looking younger and fairer than when she was the reigning ingenue of the Chicago Civic Opera, Miss Swarthout faced a multitude in the stately old Auditorium, and, before she had concluded the first division of her recital program, she had won them all. She left us a promising singer. She returns a great one. Her voice is one of the few in the world today that deserves the adjective 'perfect.' It is a lovely, glowing column of tone that takes on many hues but never loses its essential quality. This is pure, rich mezzo, a little brighter than contralto, a little darker than soprano, soft in texture, ample in sonority."—Glenn Gunn, *Chicago Herald Examiner*, Jan. 27, 1937.

Screen

WASHINGTON POST, January 23, 1937

"One of the most notable cinema events in the history of the motion picture in Washington, 'Champagne Waltz.' Miss Swarthout is in splendid voice in this subject and sings several songs, some of operatic caliber during the action of the play."

BOSTON EVENING GLOBE, January 27, 1937

"A heady, bubbly cocktail of song and music. Of Miss Gladys Swarthout as Elsa only much praise. Her voice is sheer beauty in melodic flight, and her charm and vivacity bubble."

SAN FRANCISCO NEWS, January 29, 1937

"It is not only Gladys Swarthout's exquisite voice that makes Paramount's 'Champagne Waltz' a heady draught for one evening. Combined with her voice is a poised charm and an honest acting ability that in this show are given opportunity for a lilting and fresh presentation. She carries the entire play with a sparkle."

CHICAGO HERALD AND EXAMINER, January 31, 1937

"It is a lovely, lilting, gay and sentimental picture. The dark-eyed, clean-cut Gladys Swarthout is the singing star of the piece. She is a vivid and dashing figure, with a flair for romance, and a keen sense of fun."

NEW YORK POST, February 4, 1937

"'Champagne Waltz,' one is happy to note, breaking all attendance records for its first five hours. Miss Swarthout's beauty and rich voice provided satisfaction . . . can compete under her own steam with those who get top billing only on account of their faces and figures."

NEW YORK DAILY MIRROR, February 4, 1937

"Jaunty, charming and tuneful—sure to delight the fans. Miss Swarthout, whose voice and charm already are familiar, reveals a captivating gift of clowning in this bright comedy."

NEW YORK DAILY NEWS, February 4, 1937

"There is a pleasantly warm and glowing quality to 'Champagne Waltz.' Miss Swarthout has thrilled Metropolitan audiences with her golden soprano voice, and for the past year has given the country at large the treat of hearing her sing from the screen."

NEW YORK AMERICAN, February 4, 1937

"'Champagne Waltz' is a champagne cocktail of a picture."

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MOTION PICTURES

May to Dec. 1936
"Champagne Waltz"
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Florence Orchestra Concerts Given at Teatro Comunale

Milstein and Gieseking in Recital Successes

FLORENCE.—Florence inaugurated its Teatro Communale season with an orchestral program given by Vittorio Gui (formerly conductor of the Florence Symphony Orchestra, but now director of music in Genoa) who offered an interesting revision of Evaristo Felice Dall'Abaco's Concerto da Chiesa, skillfully renovated by Rhené Baton. Following were Beethoven's fifth, Respighi's Belfagor Overture, three pieces by Pizzetti, Au Chateau de la Reine Sans Merci, Danse basse de l'epervier, and La danse de l'amour et de la mort parfumée, ending with Strauss's Till Eulenspiegel, a variety of numbers, performed with appropriate contrast.

Mario Rossi proved himself a distinguished batonist. His exacting program included Cimarosa's delightful Sinfonia del Matrimonio per ragiri, Brahms' second symphony, Antonio Veretti's prize-winning Italian Symphony, excerpts from de Falla's La Vida Breve, Wagner's Good Friday Music, and Stravinsky's Oiseau de Feu.

The third symphonic concert was given under Massimo Freccia, with Vasa Prihoda, violin soloist in Brahms' concerto. Other items in the seance were Weber's Freischütz Overture, Ravel's Daphnis et Chloé (second suite), Record, symphonic impression by Gian Luca Tocchi, Strauss's tone poem, Death and Transfiguration.

AMICI DELLA MUSICA

This Instrumental Group (composed of violins, cello, flute, oboe, clarinet, bassoon, trombone) assisted by Clelia Gatti, harpist, and Ginevra Vivante, vocalist, presented edifying works beautifully delivered.

Nathan Milstein, violinist, with Leopoldo Mittman at the piano, delighted a large audience with his art and had to add many encores.

At Walter Gieseking's concert he displayed his pianistic eminence in a varied program and was recalled innumerable times—also richly encored.

Alfredo Casella, pianist, and Arturo Bonucci, cellist, did a program comprising Beethoven's third sonata, adagio e variazioni by Respighi, an audacious Come una Danza by Alfano, and Notturno and Tarantella by Casella.

Another concert which won Florentine approval was given by cellist Paul Grümmer, assisted by Maria Galli-Buonerba, pianist.

A concert of Patriotic Songs of Tuscany, dating from 1832 to the present, had as performers, an orchestra and chorus under the direction of Luigi Meretti. The crowded hall received this spirited music with enthusiastic applause. DOROTHY NEVILLE LEES.

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Frederick Zimmerman ..... Double Bass

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New Haven Responds To Duo-Pianists

Bruce and Rosalind Simonds Heard —Yale School Faculty Members in Chamber List—Children's Orchestral Concert

NEW HAVEN, Conn.—Presenting a program of music rich in variations of mood, style, age and idiom, the annual recital of two-piano music by Bruce and Rosalind Simonds brought an evening of interesting music to New Haven. The composers represented were Bach, Handel, Mozart, Castelnuovo-Tedesco, Tailleferre, Rachmaninoff and Lee Pattison. The playing was marked by spirited interpretation and excellent ensemble work.

COMPOSER PRESENTS HIS SONATINA

Reuven Kosakoff, composer and pianist, returned to the city of his birth to present an evening of music. His musicianship was reaffirmed by his fine playing. His program included an original composition, sonatina for piano which was based on Negro Spirituals, employing haunting harmonies and beautiful modulations. The playing of the Chopin group which included the Fantasy Impromptu and three etudes, disclosed an understanding of the poetic mood inherent in these compositions.

Bernard Kundell, violinist, who appeared on the same program, received a warm and appreciative welcome after his splendid performance of the César Franck sonata in A major. Later, again in his playing of Ernst Bloch's Nigun, he showed a warmth of tone and richness of feeling in his interpretation.

YALE SCHOOL FACULTY CHAMBER PROGRAM

One of the most interesting concerts of the season was the recent recital of chamber music given by the faculty of the Yale Music School with the assistance of Georges Laurent, flutist of the Boston Symphony Orchestra, and a string orchestra made up of students of the Yale Music School. The major part of the evening's program was devoted to the works of Bach—his Brandenburg Concerto (No. 5), and fugues 1, 5, 9, 11 from his Art of Fugue (transcribed for string quartette by Roy Harris and M. D. H. Norton). A contemporary of Bach, Johann Adolph Hasse, was represented on the program with his concerto in B minor for flute and string orchestra. The program was brought up to date with the playing of the sonata for flute and piano by Walter Piston.

To list the outstanding performances of the evening is to list all the performers. The giant's share of the program was played by Mr. Laurent, who performed with impeccable technic and exquisite tone. The string quartet with Messrs. Kortschak, Tata, Berman and Stoeber, was a well-balanced, excellent ensemble. Bruce Simond's playing was brilliant, and the whole program was kept in proportion and balance by the conducting of Richard Donovan.

CHILDREN'S CONCERT

The second of this season's children's concerts was devoted to "periods in music." Harry Berman briefly touched on the characteristics of the polyphonic, classic, romantic and modern schools of music, and illustrated his points with the playing by the orchestra. On this day Mr. Berman had the assistance of Frank Bozyan, who played the organ, and Stella Nahum, playing the harpsicord. The music played included the sonata in C by Scarlatti, the fugue in D minor by Bach, Mozart's overture to the Marriage of Figaro, one of Dvorak's Slavonic Dances and the Sorcerer's Apprentice by Dukas, as well as Paul White's Five Miniatures.

M. K.

CAROLINE THOMAS
appears in a sonata recital with Hazel Griggs at the Barbizon, New York City, on March 9.

Lieder Art Moves Denver Listeners

Elisabeth Schumann Sings for Pro Musica—Lamont Opera Club Does Count of Luxembourg

DENVER, COLO.—Elisabeth Schumann, soprano of the Vienna State Opera, was presented by the Denver Pro Musica Chapter in a program of songs by Beethoven, Schubert, Schumann, Brahms and Strauss. Vocally magnificent and interpretatively profound the artist shone in her full glory and sang besides some well known songs several less familiar ones. Of particular interest were the Scotch songs by Beethoven in which the soprano was assisted by Anton Landler, violinist, and Frank John, cellist, in addition to her own accompanist, Lester Hodges, who contributed in no small manner to the artistic results of the evening with his excellent collaboration on the piano.

The Lamont Opera Club, under the inspiring direction of Florence Lamont Hinman, scored another success when it presented Franz Lehar's light opera, The Count of Luxembourg. The leading roles were in the capable hands of Joseph Clifford and Delphine Murphy. Especially telling were the chorus ensembles revealing in no uncertain manner Mrs. Hinman's ability as director and instructor.

The fourth concert of the Denver Civic Symphony Orchestra (Horace E. Tureman, conductor) brought for its principal number a well prepared performance of Brahms' symphony in C minor and closed with a rousing interpretation of Berlioz' Benvenuto Cellini Overture. Between these numbers Lucile Wilkin, pianist, projected a scholarly performance of Franck's Symphonic Variations, ably assisted by the orchestra. G. S.

Seibert in Bethlehem, Pa.

BETHLEHEM, PA.—Henry F. Seibert, Mus. Doc., official organist of the Town Hall, and of the Lutheran Church of the Holy Trinity, New York, recently gave a recital here, in which he proved his technical mastery, musicianship and fine touch. K. S.

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Japan Enjoys Mischa Elman During Long Oriental Tour

Seven Recitals in Capital—Rosenstock Improves New Symphony Orchestra—Japanese Performers Thrive

TOKYO.—Mischa Elman has given five concerts here under the management of A. Strok, the enterprising impresario of the Orient.

It is fifteen years since Elman played in Japan before and during that long interval conditions have changed here. Perhaps it is intense nationalism that makes it impossible even for the most eminent artists to attract a capacity audience in Tokyo for more than one night. Yet even inferior native performers (especially if coupled with the Tokyo New Symphony Orchestra) can pack Tokyo's largest concert hall any night.

Elman's opening recital therefore did pack our largest hall, but the other four concerts, while well attended, did not receive all the support deserved. However, that did not prevent Elman and his pianist, Vladimir Padwa, from putting real artistic splendor into their playing. The programs were on a high level; and the enthusiasm was such that in spite of half a dozen encores at the end of each concert, the dropping of the curtain was the only way to send Elman's admirers home.

At this writing the violinist is touring large cities in South Japan; thence on to China; and a return to Tokyo for two farewell performances.

ORCHESTRAL OFFERINGS

The Ueno Academy of Music, under the baton of Director Klaus Pringsheim, gave its mid-winter concert. The program was composed of parts from Wagner's Die Walküre and Götterdämmerung, assisted by the Academy Orchestra augmented by two dozen players from the Imperial Naval Band and Orchestra. It was not a first-class performance, though the capacity audience seemed to enjoy it fully.

The New Symphony Orchestra, Josef Rosenstock conducting, gave its 175th subscription concert, which was at the same time the third concert of the Beethoven Cycle with the symphonies No.'s 6 and 7 featured on this occasion. The orchestra, improving steadily under Rosenstock, was in good form and gave excellent presentations.

Princess Nadine de Leuchtenberg-Beauharnais (Madame Alexander Moguilewsky, wife of the Russian violinist) did a program of French music under the patronage of the French Ambassador. She was assisted at the second piano by Professor Leo Sirota (pupil of Busoni) teacher in the Ueno Academy of Music. Saint-Saëns' C minor concerto, Cesar Franck's Variations Symphoniques, and Maurice Ravel's concerto made up the program. The pianist displayed facile technic, depth of tone, and musical intelligence. Professor Sirota's part was done capably.

PERSONS AND PERFORMANCES

Suyeko Oguro was preparing in Germany when the great war necessitated her leaving that country, and she journeyed to Boston to continue her piano studies. Since returning to Japan a few years ago she has been one of the popular teachers at the Ueno Academy of Music.

August Junker is now a professor at the Musashino Music School, but was in Japan forty years ago with the Ueno Academy. At one time he served as concertmaster of the Chicago Orchestra under Stock.

Miss Ogura and Professor Junker joined a classical sonata evening appreciated by a large and admiring audience. Faulty intonation was occasionally in evidence, but on the whole Professor Junker gave an exhibition of acceptable violin playing. Noteworthy was the well-balanced playing in the Franck number.

I. J. FISHER.

Visiting Orchestras Stir Providence

Boston and Cleveland Ensembles in Impressive Lists — Recitals by Moriz Rosenthal, Sigrid Onegin and Nino Martini Please

PROVIDENCE, R. I.—Serge Koussevitzky was the conductor on the occasion of the 239th concert in Providence by the Boston Symphony Orchestra. At this concert, Dr. Clarence Barbour, the late president of Brown University, was honored by the impressive playing of From the Apocalypse by Liadoff as a memorial tribute. This was followed by the third symphony of Brahms and three Wagner numbers, prelude to Lohengrin, Forest Murmurs, and the overture to Tannhäuser.

The smooth and appealing voice of Nino Martini was heard to advantage at a recital in the Metropolitan Theatre. His program consisted principally of light works but was capably and artistically performed and enthusiastically received. O Paradiso from L'Africaine was the high note in the program, but the charm of Vainly My Well Beloved (Lalo) and the delicacy of Vous dansez Marquise (Gaston Lemaire) were equally enjoyable. Mr. Martini's gracious personality and poise contributed greatly to the delightful afternoon. Assisting him was Miguel Sandoval, accompanist and pianist. He provided accurate and artistic accompaniments. His solo groups were marked by agility and ease, and his power and artistry were especially predominant in the Grunefeld arrangement of Fledermaus (Strauss).

CLEVELAND ORCHESTRA ON VISIT

The Cleveland Orchestra (Artur Rodzinski, conductor) gave the fourth in the series of concerts by the Community Concert Association. Efrem Zimbalist, violinist, was the soloist, presenting the concerto in D major (op. 77) by Brahms with Rudolph Ringwall conducting. Mr. Zimbalist's playing was exemplary and he outshone himself in beauty of tone and the dazzling quality of his technic. The orchestra played the Academic Festival Overture and the first symphony in C minor (Brahms). A capacity audience gave prolonged applause to orchestra and soloist.

Sigrid Onegin, contralto, and Moriz Rosenthal, pianist, gave a joint recital at the Metropolitan Theatre. Rosenthal with superlative ease despite his seventy-four years, gave masterly and emotional presentations of his part of the program while Mme. Onegin sang with much vivacity, flexibility and charm her several offerings. Hubert Giesson furnished intelligent accompaniments.

JOSEPH SCHUSTER,
assisting artist for the March 7 concert of the New Friends of Music at Town Hall, New York. Mr. Schuster is to be heard in the Brahms sonata for cello in E minor.

The Junior League Glee Club gave a concert in the Music Mansion. Dr. Wassily Leps was the conductor, and Hope Collingham Cobb the accompanist.

Avis Bliven Charbonnel, in an artistically and excellently played all-Chopin program at the Plantations Club Auditorium, pleased an audience which applauded not only the mature breadth and poetic grace of her interpretations but also her unusual technical resources. For an extra number Cradle Song, in memory of Amelia Maxcy Sheffield, long a patroness of music, and but recently deceased, was performed.

Esther Stein gave a piano recital at the Music Mansion under the auspices of the Chaminade Young Artists Club. This gifted young woman has a splendid technic and gives promise for a rich future.

Saint Mary's Singers, under the direction of Hollis E. Grant with Louise B. K. Winsor as organist gave a concert of motets and madrigals in Beneficent Congregational Church under the auspices of the American Guild of Organists. The program contained works by Palestrina Purcell, Victoria, J. S. Bach, Mozart, Orlando Di Lassus, Prætorius, Rachmaninoff, Arkangelsky and Handel—all beautifully sung and reflecting much credit upon the talented director.

B. N. D.

Josephine Paterno in Opera

Josephine Paterno, artist from the studio of Enrico Rosati, has been engaged by Fortune Gallo for the remaining weeks of the San Carlo Opera tour. Miss Paterno flew to the Coast to make her debut with the company on March 4 in Cavalleria Rusticana in San Francisco, and will sing the leading soprano roles in La Gioconda, Trovatore and Aida. Following appearances on the Pacific Coast, the company goes to Chicago where Miss Paterno also is to be heard.

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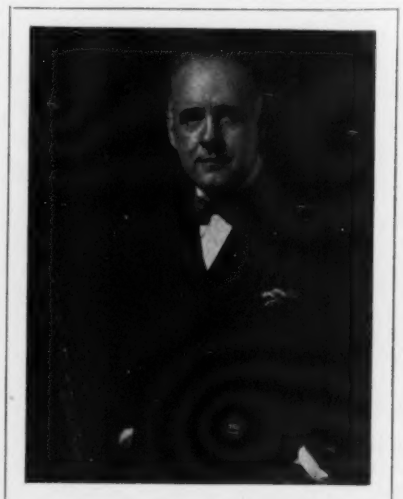
LAJOS SHUK, Director HAROLD BAUER, Piano Soloist for March 11 Concert
Comments on February 12 concert:
Buffalo News: "The tone-poem of Sibelius 'The Swan of Tuonella' enjoyed at the hands of the orchestra the best it had to give—a very worthy performance. The English horn solo was excellently performed by Antonio Grimaldi."
Buffalo Times: "The orchestra showed a gratifying smoothness and compactness of euphonious tone. Mr. Shuk gave eloquent reading of the Sibelius Symphony No. 1, op. 39, E minor."



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NEW YORK MARCH 6, 1937 No. 2928

NEW ADDRESS

After March 10 the Offices of the Musical Courier Will Be Located on the Seventh Floor of 119 W. 57th St., New York City, a Few Doors West of Our Present Location.

Springtime, singtime!

—o—

Child labor will soon be abolished. Down with Czerny!

—o—

Current good deeds are the WPA performances of music.

—o—

National Music Week (May 2-8) has adopted the slogan, "Foster Local Music Talent." It is a good resolve also for the other fifty-one weeks of the year.

—o—

In thirty years, Tin Pan Alley has turned out over 600,000 songs, according to the estimate of a publishing expert. Maybe that's what ails America.

—o—

One consoling thought for the jazz-loving Duke of Windsor is that he need not attend Coronation gala opera in London next summer.

—o—

Tone in Novels

Authors of fiction know the value of stamping their characters with the right names. "Becky Sharp," "Elmer Gantry" and "Uriah Heap" are such neat tickets that they are better than pages of description. Also, one notices that authors are likely to give characters the same singing range that an opera composer would. For instance, in Gone With the Wind: Scarlett, the hard-boiled heroine, has "a faulty soprano." Melanie, a girl of more "lyric" nature, is endowed with a clear and beautiful soprano. Rhett, the bold, bad blockader, sings an excellent bass. The other chief male character, Ashley, is not classified as to voice, but he would undoubtedly have been a tenor; he was not the stuff of which baritones are made.

Emancipation of the Child

At last, the Magna Charta of the child in relation to music has been sounded. For some time, efforts have been made to bring musical education up to the progressive standards now in force in other fields. But it remained for Roy Dickinson Welch, professor of music at Princeton University, to give a formal death thrust to the theory that assigning a piano or violin to an unwilling junior, with a daily order to operate on it, will make him musical. Children who do not want to play these instruments at first are wasting their time if parents force them to, was the trenchant remark of Professor Welch, before the recent twelfth annual conference of the Secondary Education Board in New York, and he added that there are better ways to enlist their interest in music.

"Pupils can be taught to read music as they are taught to read the newspaper," Professor Welch said. "I propose that all children in school have a daily opportunity to sing under competent direction. They should be taught the rudiments of the theory so that they will understand music more intelligently. I do not believe that tabloid biographies and pleasant stories about music, such as we get on the radio, have any place in school studies.

"I think it is one of the great misfortunes of urban life that music should be almost exclusively confined to concert halls. As a result, we are denying children the opportunity to express themselves through song. I believe that groups should be formed for the sole purpose of singing for their own entertainment.

"Children should get about two years' group musical and vocal instruction before they are allowed to take instrumental lessons.

"In this way they will get ear training and soak up a tremendous amount of music. I have seen children start their piano lessons with great enthusiasm because they discovered they could play the music they already knew. My advice to parents is for them to do something about music themselves, to play the piano or an instrument, before suggesting it to the child. For the youngsters will say to themselves, 'If it is good enough for me, why isn't it good for you?' "

There is much to be said for the idea that music should be taught as living sound before actual study of notation begins. The theory that experience should come first and study later is now beginning to revolutionize the early general education of children. It is only fair that the best advantages of modern psychological discovery should be extended to the tonal field, not that the use of instruments should be supplanted, but that a preparation should be made for the best and most pleasurable use of them when the desire for it has been awakened in the young musician.

—o—

Many a Slip

The operatic stage has seen a few fumbles in the last fortnight, not serious ones, to be sure, and certainly not the fault of anybody in particular, but productive of what Gilbert called "innocent merriment." There seem to be occasions on which the fates conspire to inject a minor disarray into the most solemn proceedings. One can conceive of Euterpe and Melpomene being slightly aghast at the pranks which some other disgruntled deity achieved with a surreptitious wave of the wand.

When Norma was restored at the Metropolitan, things were proceeding with the customary impassioned sway characteristic of the lyric stage until one scene when Pollione's high tragedy of utterance and movement resulted in an inadvertent gesture that removed the wig of Adalgisa. The startled auditors saw some long tresses surprisingly leap and dangle, and since nothing in the Bellini score indicates that scalping was practised by the ancient Romans on their Druidess adversaries, an undignified titter swept the house when it should have been palpitating with delighted horror at the dire fates of all the parties concerned. But operatic figures have—and need—a good bit of composure and it was not even necessary to halt the scene and call upon the ministrations of the house *coiffeuse*. With a noble gesture, Norma's confidante and rival reseated her recalcitrant locks, and everybody breathed easier.

The jinxes up on high were not satisfied, apparently, for when Cimarosa's The Clandestine Marriage came upon the boards, the heroine had to contend with a serious handicap. History does not relate whether a dresser fumbled or a too fragile button left its moorings under stress of lyric ardor. At any rate, in the midst of a comic situation, what with the vivacity required in song and gesture, Carolina's underskirt rippled gracefully to the floor. If this had been Lucia, with madness palpitating among roulades in the ether, things might have been more serious. As it was, the horse-play of the scene gained an impromptu bit of business, the offending garment was deftly snatched into the wings, and the act proceeded, everybody no worse off than before.

Last season a Swedish diva, while curvetting through the vampish course of Carmen, broke a high heel on a dizzy slipper. Did she despair, or cease to pursue her man? Not in the least. She finished the scene with one shoe, and Don Jose grappled her to death in the finale as per schedule. Not even high waters, tornadoes or conflagrations have power to halt these predatory ladies of the musical scene when once they have embarked on their course of deviltry.

However, for the guidance of tyros, we think that music schools might well devote special courses for singers in Stage Savoir Faire, or What to Do in an Emergency. It might save some rapid thought and no less swift execution on the part of harried *chanteuses*, who, as things stand, have enough to contend with in watching the conductor, keeping one ear cocked for the admonitions of the prompter and out of the corner of an eye catching the excited gestures of the stage director in the wings.

—o—

Jazz and Abdication

An original aspect of the abdication of Edward VIII is indicated in an article, Retrospect of a Year's Follies, by Thorold Waters in the Australian Musical News; although the writer does not take this as his principal text, it is interesting to ponder certain phases of the relations of the Duke of Windsor to music, which escaped notice in the copious commentary on the famous case. Mr. Waters says:

"In making a retrospect of the follies of a year it would be the absurdest folly of all to predicate that jazz brought about an Imperial abdication. Yet there is something symbolical about the very word; something a little more than significant.

"Before me as I write are a couple of cherished and possibly now rare periodicals, one in fine colorings detailing the Coronation of King George the Fifth, and the other a memorial to Queen Victoria, with a picture showing the ball and concert room at Buckingham Palace, the fine organ at the end, the orchestral seats and stands in position on the platform, and the chairs placed for an impending State concert. A State concert! That is as it was in Queen Victoria's time, as it was in the time of Edward the Seventh, and as it was not likely to be in the time of Edward the Eighth.

"True it may be that, as the memorial book to Queen Victoria mentions in all candor, 'the music is always delightful, but the absence of anything like general applause gives the entertainment rather a depressing effect.' None the less, there was a love of music at Court, and there was a substantiality which was really emblematic in the picture of the great hall in Buckingham Palace all in readiness for one of those many concerts which were held there.

"The high and mighty prince whose services we have lost more than once expressed his devotion to jazz, while he showed little interest in music. The typical newspapers of his day seemed to be very pleased with him for that. They fussed over this 'democratic' feature of his life. They loved depicting him with a ukulele. They said no word for music; made no comment on the Royal neglect of it.

"It is symptomatic of folly that it is so often expressed in a violence towards art, or in *clichés* among people or in a press which make the most of things that do not matter—except that they are detrimental to art. Many foolish and misleading things are said in newspapers. They live for the day, and they have little use now for men whose memories go back any distance. They view everything without its context. A sentence which is silly when it stands by itself becomes the cream of the news. Music, being purposely misunderstood by most 'journalists,' as most things are unintentionally misunderstood by them, is perhaps the chief sufferer. And thus we find that three of the most foolish public and newspaper manifestations of the year in Australia had to do with music.

"These were provoked by Eileen Joyce's declaration that the life of a concert-giving pianist is 'hell'; the expressed determination by young Philip Hargrave to abandon music as a profession and take up doctoring; and the words of a Sydney musician who, speaking quite responsibly, quite truthfully, but with mitigating contexts which were denied him in many newspapers, avowed that 'Beethoven wrote a lot which might be described as tripe.'

"Nobody has any right to quarrel with any of these three avowals and determinations—unless it be Miss Joyce's—except for the aftermath of nonsense they caused to be spoken among people and penned in the papers. . . ."

America, too, has its foolish remarks about music given to the newspapers, or seized upon by them with very little understanding of the real issues involved. We do not pretend to know what the solution is to this question. Perhaps the submission of all items about the art to the music critic of the paper might exercise a restraining influence. But, judging by the things that "get by" even on large metropolitan dailies, there's many a slip between the news desk and the critical sanctum.

Somebody ought to induce Mme. Olga Samaroff to give a series of Laymen's Music Courses to cub reporters. Perhaps, then, they would learn the difference between a concerto and a concertina. But we are not too hopeful. . . .

VARIATIONS

By Leonard Liebling

At recent Congressional hearings on the Dickstein Bill the unedifying spectacle was presented of several burlesque producers advertising their business brashly and claiming that European competition was endangering those American "artists" who specialize in the salacious stage exhibitions known as "strip teasing."

To those who have not seen that flower of burlesque presentation, it may be explained that a "strip teaser" is a young woman who gradually undresses herself before a public audience, and sometimes, as an elegant final gesture, tosses her garters to the men in the front rows.

The Congressional committee heard the burlesque exploiters in solemn amazement (and possibly made a mental note of the theatre addresses at which the "strip teasers" are engaged) but not one legislator objected to the vulgar effrontery of including such matter in the discussion of a measure meant principally to protect American actors and musicians.

Commenting on the Washington episode, Westbrook Pegler in the World-Telegram (New York) of February 27, alludes to the "strip tease" as "the foulest type of entertainment," "pure filth," and "dirty suggestiveness." The average person will agree fully with that estimate and also with Mr. Pegler's deduction that "Mr. Dickstein does art no good to identify it with commercialized indecency."

Who in the world advised him to bring those burlesque managers before the committee after it had listened at the previous meetings to men like Walter Damrosch, Lawrence Tibbett and Frederick Schang?

It is to be hoped that future hearings on the Dickstein Bill may not again lapse from dignity, or else it might lose all interest for persons who took its original intent seriously to heart.

Altogether our Washington legislative solons must have mixed surprise with alarm, for in addition to the strip-tease incident, they had to listen also to fearful tales of rapine, plot and counterplot in the musical profession.

Among the most lurid bits of testimony was that of an operatic tenor, who alleged that the lyric world in America is entirely controlled by a group of gangsters related to the Mafia or Black Hand. Those pernicious thugs formed an organization, he said, after the death of Caruso in order to dictate "who was to be his successor." According to the testimony, singers were ordered to pay and pay plenty; he who gave the largest tribute would be crowned new king of songdom. But the witness neglected to add just how the public was to be induced to accept the rule if the vocal gifts of the newcomer were not adequate. Apparently, however, the Metropolitan audiences did not know a good tenor when they heard him; they waited to be guided by the thunderous palm-beats of the henchmen. The narrator even asserted that an eminent singer was "chased from the country" because he did not grease the proper palms. (The facts in that case are well known; the tenor in question left America entirely of his own volition and consequent upon salary disagreements with the management.)

Of course in the past there did exist an operatic claque in New York whose members were paid by certain singers to create an artificial enthusiasm after their arias. Announcement was made, two years ago, when the Metropolitan management was changed, that the claquers would no longer be permitted to operate there. Perhaps on a smaller scale, something of the sort has been creeping back, as one who has stood behind the famous rail down near the stage finds a sort of concerted agreement among some of the standees as to what shall be singled out for manual laudation. It is difficult to keep out minor groups who pay admission and then grow "enthusiastic" over one or another singer. It is just an old European custom. But that there exists in America a criminal gang in control of opera seems utterly fantastic.

There is reason to feel that perhaps the foregoing testimony was actuated by sincerely strong feeling, but based chiefly on hearsay.

It may be said in general that there has been some axe-grinding at the Washington sessions. After all, it is not to be expected that the musical lobbies could be so much different from those of the business world. For, in the long run, music is a business and of recent years it has had huge interests at stake.

The legislators, being admittedly hard-boiled, were doubtless not frightened by those particular outcries of threatened artistic assassination.

Telegrams sent last week on behalf of David Sarnoff (president of the Radio Corporation of America and chairman of the board of the National Broadcasting Company) invited newspapers to send representatives to a meeting at which they could question Mr. Sarnoff regarding details of Toscanini's engagement to conduct ten radio concerts in New York next season.

The Musical Courier delegated Mary Stoltzfus of the editorial staff to attend the meeting in the Directors' Room of the RCA building. This is her stenographed report:

"Toscanini will arrive here in December, 1937.

"There are ten broadcasts planned.

"These will be an hour and a half, one night a week.

"Toscanini will be paid $4,000 per concert, net. ('Net' means free of income tax).

"It has not been decided whether or not to pay his transportation.

"The orchestra (NBC Symphony Orchestra) is now forty-five men. Will be increased, maximum eighty-eight. Between seventy-five and eighty-eight.

"No tours have been arranged for.

"There is no connection between this and the Palestine Orchestra.

"Concerts will be held in Studio 8-H—largest one they have, seating 1,500."

The questions and answers were as follows:

MR. SARNOFF: "Toscanini is paid $5,000 for BBC concerts in England. His interest in the opportunity of coming to America for the series under discussion is in the broadcast and its possibilities. I may add that the letters and telegrams from all over the country have come in in great numbers. I was surprised at the volume of response to our announcement. . . . We wanted Toscanini. He wanted nothing badly, but there is a much larger audience to be reached by radio than inside any concert hall. Our intent is to bring good music to the masses of people, and in no way would we interfere with any other objective that any other musical organization may have. We have no deep seated plans. We take great pride in broadcasting concerts under the greatest living conductor and to give his genius to the public. We believe that his presence will have an inspirational effect on the NBC Orchestra."

QUESTION: "How about competition with the Philharmonic? Will NBC offer to meet with Philharmonic officials and discuss when broadcasts will be made?"

MR. S.: "We do not see any element of competition in the situation. We will endeavor to set these concerts so that they do not take place at the same time as the Philharmonic radio broadcasts. Also, we use musicians from the Philharmonic in some of our other programs. I am still a cash customer of the Philharmonic, a subscriber of many years. I have spoken with Marshall Field, Mr. Cravath and others of the Philharmonic board. They are familiar with the facts stated here. There is no element of opposition. The only competition is a competition in artistic excellence, welcomed by NBC, and, I am sure, by the Philharmonic."

QUESTION: "Is there any possibility of the NBC orchestra taking players away from the Philharmonic?"

MR. S.: "We will not raid any orchestra. At any rate, the NBC can only offer a player a tentative period of concerts. We would be glad to supplement NBC with such men of the Philharmonic as might be available, but would do this only with the consent of the Philharmonic."

QUESTION: "May a player play with both?"

MR. S.: "Yes. If such arrangements could be made, through the management of the Philharmonic."

QUESTION: "Are these concerts definitely not for sale to a sponsor?"

MR. S.: "They are not for sale. But two concerts will be given at which tickets will be sold. In addition to the ten concerts, Toscanini will have the privilege of playing two concerts in Carnegie Hall with the NBC Symphony Orchestra for the purpose of benefits, the charities to be selected by Toscanini; proceeds to go to the organizations he chooses. NBC has agreed to this, but Toscanini has not yet made his decision. I do not know what purpose he has in mind."

QUESTION: "Will these two concerts—the benefits—be broadcast?"

MR. S.: "Perhaps. NBC has the right to do this."

QUESTION: "Is this series of ten concerts a special series or a part of another, broader series in which other conductors may appear?"

MR. S.: "Plans for the time are limited to these ten concerts."

QUESTION: "Will there be soloists?"

MR. S.: "None has been selected. It depends on Toscanini. Toscanini may give choral works, such as the ninth symphony and the Brahms Requiem."

CHOTZINOFF: "When I came to Milan, Toscanini showed me six volumes of letters he had received from radio listeners. He appeared to take great pride in these letters. That was the foundation upon which I worked to interest him in radio. He is now eager and delighted to give his services through that medium."

QUESTION: "Mr. Sarnoff, do you plan to make films?"

MR. S.: "I do not think so."

QUESTION (Perkins): "Do you think such concerts as the General Motors broadcasts interfere with paid concerts?"

MR. S.: "I think that if you look at the audience of a radio concert, these people are not the ones accustomed to buying tickets for regular symphonic concerts. There will be studio audiences for Toscanini's concerts. We broadcast opera and this has not decreased attendance at opera performances. The final musical consideration is not how many persons buy tickets for symphonic concerts, but how many persons listen to them."

QUESTION: "Do you attribute increased attendance of opera to radio?"

MR. S.: "Not exclusively. However, radio is not responsible for a diminution of the Metropolitan Opera audiences. I think that radio has helped."

QUESTION: "How will Toscanini select his programs? Will he pay attention to requests?"

CHOTZINOFF: "I cannot say. He told me he would give the best music."

QUESTION: "Will Toscanini do any American music?"

MR. S.: "I have not the slightest idea. He will be the judge. He will have a free hand."

QUESTION: "Has there been any discussion of more than ten concerts?"

MR. S.: "No plans at the present time beyond this. I do not know what the future may bring. Also I wish to say that I am not sufficiently versed in the art of music to judge this nation's music against other nations' music. Toscanini can be depended upon to make these programs interesting and of the highest artistic value. I would like to see American music advanced, but I wish to register my own incompetence to judge its merits."

QUESTION: "Will Toscanini go to Europe immediately after the broadcasts or will he remain here for a while, possibly to conduct for a sponsor?"

MR. S.: "We have no ideas beyond the ten weeks. He must determine what will happen after ten weeks. He probably has commitments in Europe."

QUESTION: "Will the broadcasts be announced as an RCA program?"

MR. S.: "They will be announced as an NBC sustaining program. . . . I would like to ask if any one here sees anything negative and not positive in what has been said?"

QUESTON: "Why did you ask that question, Mr. Sarnoff?"

MR. S.: "I wanted to interview newspaper men."

QUESTON: "How can one get tickets?"

MR. S.: "I do not know in what form the distribution will be. But I imagine no one listening will have extraordinary difficulty."

QUESTION: "What must persons do to get tickets?"

MR. S.: "Nothing. They must wait until they are invited. Our only purpose is to have an audience equal to the capacity of the studio."

QUESTION: "What if the invited ones sell tickets?"

MR. S.: "NBC will not sell them. The capacity of the studio is 1,500."

QUESTION: "Are you working on sound improvements for these broadcasts?"

MR. S.: "We are always working on engineering improvements. Isn't it good now? We will provide the best that radio is able to give to date. Our whole conception is centered on the listening audience rather than on those who can get into the studio."

QUESTION: "Have you settled on any particular days of the week for the broadcasts?"

MR. S.: "No."

QUESTION: "How about the days of the broadcasts of the Boston, Philadelphia, Cleveland and other orchestras?"

MR. S.: "I would like to ask: 'In whom are you more interested, ladies and gentlemen, the boxholders of these orchestras you mention, or the listeners of the nation?' "

GENERAL REPLY: "The listeners of the nation."

MR. S.: "If any newspaperman wants to start a controversy where none exists, he is privileged to do so, but he will not be serving the cause of music. Radio distributes the art of composers and interpreters. Therefore it is our purpose to broadcast good music, whether from the Philharmonic concert hall, by the Philadelphia, Boston or Cleveland orchestras or in the projected broadcasts; we are helping to support those institutions."

QUESTION: "Isn't the idea of giving 1,500 people free music a thing that might interfere with the paid concerts?"

MR. S.: "I do not think so myself, because, generally speaking, those who attend the free concerts are not those who make up the paid audiences."

QUESTION: "If the concerts are broadcast on Thursday night, won't that interfere with the Philharmonic?"

MR. S.: "Conflict will be avoided if possible. We have already discussed with the Philharmonic and will continue to discuss a cooperative program for both."

"Just before breaking up the meeting, Mr. Sarnoff reminded the press that RCA-Victor makes Philharmonic records, and that the actual audience of Toscanini's concerts is only 1,500.

"Questions slowed down, and were getting repetitious, so the conference was adjourned."

* * *

It is pleasant to note that Toscanini's privy purse is not to be burdened by any United States income tax. He will be envied greatly by the average mere American.

* * *

The March 6 concert of the Liederkranz Society of New York is to be broadcast by radio. The program includes a new Rapsodie Canadienne for piano and orchestra, with Hellmut Baerwald (who will also play a group of solos), Karin Branzell in an aria and songs; and a ms. prelude and fugue for string orchestra by Francis Buebendorf, conductor of the Liederkranz Orchestra.

* * *

Awards of merit for the week: Garrick, the new opera in English, with a melodious score by Albert Stoessel, and an uncommonly deft and sprightly libretto by Robert A. Simon; Rodzinski's conducting with the Philharmonic; and Deems Taylor's sensible and illuminative radio comments on Strauss' Till Eulenspiegel.

* * *

An apropos St. Louis telegram just received from Josef Hofmann: "Am greatly concerned over my General Motors radio engagement, March 14, lest they find out that I cannot fulfill my artistic duties without sitting down and striking which may lead to their giving preference to a violinist or a singer (stop) I shall have to consult my lawyer (stop) Isn't it amazing that none of us realized that pianists are sit down strikers (stop) Best regards."

Even if Povla Frijsh went and got ill just before the day of Mrs. Seneca D. Eldredge's joint party for her, the League of Composers, and the Neighborhood Playhouse Association, the many important guests had a grand time. Mrs. Eldredge made Paula Trueman tell all about the Neighborhood Playhouse Association and how much Miss Lewisohn and Mrs. Morgenthau do for the youngsters training there. For although Miss Trueman is now the hit of the Broadway show You Can't Take It With You, she received all her instruction at the Playhouse.

Not to be outdone in group achievements Claire Reis introduced Virgil Thomson, who spoke about the activities of the League of Composers in commissioning American works. "Just imagine," said he, "composers composing compositions and being paid money to do them. It's almost unbelievable. All a composer has to do is compose his composition and the minute he finishes composing the composition the composer gets a cheque for $250 and a definite performance scheduled for the composition. Five composers received composition commissions this year and I suppose there will be other composers' compositions commissioned every year from now on."

Naturally, the guests were extremely agitated by the announcement of such munificence to American musicians made in scintillant Gertrude Stein verbiage, and among those who almost fainted away I saw the astonished faces of Fabien Sevitzky, Lazare Saminsky, Ethel Peyser, Alice Levi, Mrs. Morgenthau, Maria Koussevitzky, Kendall Mussey, Eva Gauthier, Miss Lewisohn, Phyllis Joyce, Horace Johnson and Mrs. Wollen.

* * *

New York, N. Y.
Feb. 24, 1937.

Dear Mr. Snooper:

In the past few months I find that you have neglected me shockingly.

There are several things I have done that have not been noted in your paper. I have been to Brooklyn—I have had several baths—and in fact I have made one or two visits to the veterinary to have my knee healed. I fail to find these interesting facts encompassed, as it were, in your articles;—and of course—I am sure that your readers, as well as I, find your columns less brilliant if my name is omitted.

I am known for giving advice—and people easily take the advice I give—for it is guaranteed to be pure—but, my man, what do you expect for nothing?

Now I am enclosing you my subscription of $3.00—which I take it will make it possible for you and your paper—to continue Somebody Told.

I dare not sign my name—hence

FANNIE THROTTLE.

Dear Miss Throttle:

Your letter is so touching I hasten to print it. I cannot think how I have failed to see your illuminating countenance about town, but then I am so blind, so unutterably blind at times. I hope you will forgive me, and know that forever and always I shall remember wherever I may be that Fannie Throttle is present.

May you live a clean life (despite Brooklyn engagements) so that I may never catch you compromising yourself.

SIMON SNOOPER.

* * *

An exciting meeting took place at the Town Hall Club of the Round Table last Friday noon. Dr. Nikolai Sokoloff, director of the WPA Music Project, was the speaker and his remarks aroused vivid interest. Among the statistics of the project he stated that 1468 composers had had works of some form performed somewhere in the United States during the past year and a half; and that fifty-five million people had attended WPA concerts during that period. I was so amazed at these figures that in my capacity of waiter at the luncheon I almost served John Tasker Howard with two pieces of apple pie.

Among the avid listeners to C. M. Tremaine, the chairman, and Dr. Sokoloff were Harvey Hindemeyer, Joe Priaulx, Grace Leslie, Osborne McConathy, Mrs. Edgar Stillman-Kelley, Ruth Ottaway, Walter Koons, Dr. Hollis Dann, Duncan MacKenzie, Edward Downes, Walter Golde, Marion MacFarlane, Edgar Schofield, Hilda Grace Gelling, Kenneth Clarke, Mrs. John Church, Walter Bogert, Harry Spier and Geoffrey O'Hara.

* * *

Spring must be just around somebody's corner for the jingle muse has hit me a staggering blow on the forehead. Otherwise why these perpetrations?

Toscanini
Is a meanie.

What a thrill
Is Dickstein's Bill.

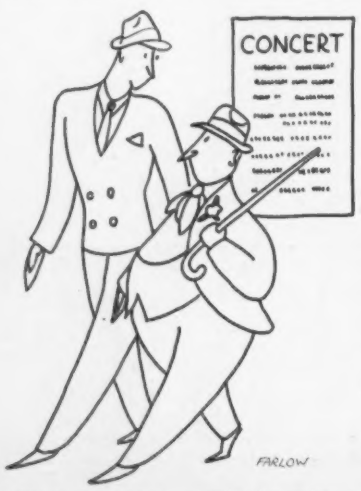
I'm always thirstin'
To hear that Kirsten.

Following Lent come Easter carols,
Likewise dear old *Bock Bier* barrels.

* * *

At a recent Boston Symphony intermission:

A: "Koussevitzky is swell."
B: "Yeah—Serge suits."



"Another dud. And my voice just going to waste. It's unfair—unfair."

Sciarretti Plays at Japanese Embassy

Of the recent appearances of Alberto Sciarretti, pianist, one of the important was as guest-artist at a musicale in the Japanese Embassy in Washington, D. C., together with Yosie Fujiwara, tenor. Mr. Sciarretti played Debussy's Minstrels and Dohnanyi's Capriccio. Mr. Fujiwara sang numbers from Flotow's Martha and Puccini's Tosca; Lieder of Schubert, Scarlatti, Pergolesi, and Japanese songs.

On January 20 Mr. Sciarretti gave a concert in the Bushnell Memorial Hall in Hartford, Conn., at which he appeared both as pianist and director. He presented the American Singers Quartet, consisting of Mary Carbona, soprano; Lillian Buckman, mezzo-soprano; Everett Clark, tenor; and Alden Edkins, baritone. Mr. Sciarretti played Scarlatti's Pastorale Sonata and Chopin's polonaise in A flat.

I SEE THAT

Charlotte Boerner, soprano, will be a soloist in the performance of the Bach St. John Passion by the Schola Cantorum in Carnegie Hall, New York, on March 17. On April 21 and 24, Miss Boerner is to sing in the ninth symphony of Beethoven in Los Angeles with the Los Angeles Philharmonic Orchestra under Dr. Klemperer.

* * *

The SS. Paris, leaving New York on February 27, carried Gregor Piatigorsky, Uday Shan-Kar and Lea Luboshutz.

* * *

The Paris Instrument Quintet, organized by Rene Le Roy, flutist, returns to America next fall for another coast to coast tour under the management of Annie Friedberg. The quintet was here two years ago. Its personnel consists of flute, harp, violin, viola and cello.

* * *

Ludwig Hofmann, baritone of the Metropolitan and known for his appearances in Wagnerian roles, has signed a management contract with Annie Friedberg. Mr. Hofmann is to be heard in concert, opera and radio performances before rejoining the Metropolitan Opera next season.

* * *

Walter Mills, baritone, on tour in Florida, gave a recital in Winter Park, and is to be heard in Miami (with orchestra), Tampa, Palm Beach, Sarasota and Orlando.

* * *

Fritz Mahler has been engaged as musical director of the Civic Grand Opera Company of Philadelphia.

* * *

Augusta Romano, pianist and composer of Afrique, a work founded on African folk-music, gave a hearing of the score at Riverside Church, New York, on February 18.

* * *

Marguerite Bailhé, pianist and accompanist, following a brief residence in the midwest has returned to New York.

* * *

Douglas M. Johnson, pianist, was heard in a recital under the auspices of the New York Madrigal Society (Marguerite Potter, president), at Steinway Hall, on February 24.

* * *

Leo Litwin, pianist, appeared on February 28 for the Society of Arts and Music, Hotel Kenmore, Boston; March 1, with the Boston Sinfonietta at Newport, R. I.; 4, University Club, Boston. Skidmore College, Saratoga Springs, N. Y., will hear him on March 8 with Jean Bedetti, cellist; and, 22, he gives a recital in Town Hall, New York, under the auspices of the MacDowell Club.

* * *

The New Jersey Symphony Orchestra (Rene Pôllain, conductor) gave a concert in Orange, N. J., on February 15, and the next night repeated the program in Upper Montclair, N. J. Benno Rabinof, violinist, was the soloist.

* * *

Alexander Sklarevski, pianist and faculty member of the Peabody Conservatory of Music, Baltimore, gave a recital on February 26 at Bridgewater College, Va.; 28, he was heard in Chapel Hill, N. C., and March 2, in St. Petersburg, Fla.

* * *

At the February 20 meeting of the Voice Forum at the New York studio of Berta Gerster-Gardini, the trio from Rosenkavalier was performed.

* * *

Louise Arnoux, singer, diseuse and musical lecturer, gave a reception for Gloria Perkins, violinist, on February 19. The program of music was provided by Miss Perkins and Bernard Gabriel, pianist.

* * *

The Germantown Orchestra, a symphonic, non-professional group of which N. Lindsay Norden is conductor, are to give a concert on March 10 in the Germantown High School Auditorium, Germantown, Pa. Sascha Jacobinoff, violinist, is the soloist, and the program contains works of Schubert, Grieg, Karganoff, Beethoven, Corelli, MacDowell, Kretschmer and Mr. Norden's The White Swan.

* * *

Harold Morris will give a piano recital at the Institute of Musical Art on March 12.

* * *

The Apollo Club of Brooklyn, N. Y., at their concert in the Academy of Music in February, presented items chiefly by modern composers, including Richard Hageman's Christ Went Up Into the Hills. Doris Doe, contralto, was the soloist, with Fritz Kitzinger at the piano.

* * *

Emma A. Dambmann will present vocal students, Edna Musa, pianist, and Audrey Call, violinist, in a concert at the Master Institute, New York, on April 18.

* * *

Josef Hofmann opens his next season's tour in November, 1937. In the early fall, he will offer concerts in Europe.

* * *

The Roth Quartet will spend next summer in America, giving concerts in California under the auspices of the Elizabeth Sprague Coolidge Foundation. They have been reengaged by the Bedford Music Club for two concerts in Mt. Kisco, N. Y., following which they leave for Europe to remain until December. Their next American tour opens in January, 1938.

* * *

The annual midwinter concert at Hartley House Music School, New York (Annabelle Wood, director), was given on February 5.

* * *

The Mozart String Sinfonietta (Wesley Sontag, conductor), was heard in an all-American Composers program at Carnegie Chamber Music Hall, New York, on February 7. Those featured by the orchestra were Porter, Lieberson, Danburg, VanEps, Ebann, Cottone and Marki. Daniel Harris, baritone, sang songs by Barber, Kramer, Kernochan and Watts.

* * *

The American Guild of Organists held a local Midwinter Convention in New York, February 7.

* * *

Paul Renroth, nineteen-year-old basso, is studying with William Thorner

* * *

Vladimir Padwa, pianist, is on tour in Japan with Mischa Elman, violinist. They gave a concert in Honolulu en route. Concerts in Tokyo and other cities are on the list.

* * *

Mildred Dilling, harpist, and Marcel Hubert, cellist, were heard in recital at Okmulgee, Okla., March 5.

* * *

Sue Harvard, soprano, on a Southern tour, sang February 19 at the Rosalind Club, Orlando, Fla., and, 21, at Rawlins College.

* * *

Clyde Keutzer, tenor, accompanied by Mildred Brown, was presented on January 27 at the home of Mrs. Earle K. Williams, Bayside, L. I., for the Bayside Morning Music Club.

* * *

Rufus Gibson, tenor, was heard in recital at the Master Institute, New York, on February 19, with Hugo Bornn accompanist.

* * *

The recital audience at The Barbizon, New York, of February 23, heard Gene Slingerman, pianist.

* * *

On February 26, Sidney Schachter, pianist, played at The Barbizon, New York.

* * *

Alfred Boyce conducted the second concert of the Brooklyn (N. Y.), Apollo Club in the Academy of Music on February 16. Doris Doe, contralto, was soloist.

* * *

Frederique Petrides conducted The Orchestrette Classique in a concert at Carnegie Chamber Music Hall, New York, on February 15.

* * *

Recent New York engagements for Betty Paret, harpist, were at the English Speaking Union on January 10; guest artist with the Amphion Society, February 9; and in recital at the Brooklyn Museum, February 20, which was broadcast over WNYC.

* * *

The New Jersey College for Women of Rutgers University has engaged Winifred Young Cornish as member of the faculty to teach piano. J. Earle Newton is head of the music department of the college. Miss Cornish has given annual recitals in Town Hall, New York.

OBITUARY

Kurt Ruhrseitz

Kurt Ruhrseitz, assistant conductor at the Metropolitan Opera, died in Dresden on February 28. He was thirty-five years old, a native of Nuremberg, and came to America twelve years ago. He had acted as coach and accompanist for a number of well-known singers, and since 1926 was active at the Metropolitan, but suffered a breakdown and returned to Germany a short time ago. He is survived by his widow and parents.

Maria Von Kreisler

CINCINNATI, O.—Maria Von Kreisler, wife of Alexander Von Kreisler, director of the opera department at the local Conservatory of Music and chorus director of the Cincinnati Symphony Orchestra, died on February 23. Mrs. Von Kreisler was the former Maria Kirsanova, Russian actress, who took leading parts in Moscow, Kiev, Baku and other Russian cities. M. D.

Harry Beanchea Beauer

MEDIA, PA.—Harry Beanchea Beauer, co-director with Constance Henry Beauer of the Franz Liszt Academy, died suddenly here on February 21.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, March 6

Reginald Stewart, pianist, Town Hall (A)
National Orchestral Association, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Helvetia Männerchor, Town Hall (E)

Sunday, March 7

Philharmonic-Symphony Society, Carnegie Hall (A)
Lotte Lehmann, soprano, Town Hall (A)
New Friends of Music (Perole String Quartet and Hortense Monath), Town Hall 5:30 p. m.)
League of Composers Program, Town Hall (E)

Monday, March 8

Beethoven Association, Town Hall (E)

Tuesday, March 9

Philadelphia Orchestra, Carnegie Hall (E)
Fordham University Glee Club, Town Hall (E)
Mary Louise Meeker, mezzo-contralto, Barbizon-Plaza (E)
Caroline Thomas, violinist, and Hazel Griggs, pianist, The Barbizon (E)

Wednesday, March 10

Philharmonic-Symphony Society, Carnegie Hall (E)
Myra Hess, pianist, Town Hall (E)

Thursday, March 11

Boston Symphony Orchestra, Carnegie Hall (E)

Friday, March 12

Philharmonic-Symphony Society, Carnegie Hall (A)
Clara Ceo, pianist, Town Hall (A)
Ginette Neveu, violinist, Town Hall (E)
Creighton Allen, pianist, Steinway Hall (E)

Saturday, March 13

Philharmonic Young People's Concert, Carnegie Hall (M)
Cosme McMoon, pianist, Town Hall (A)
Georges Enesco, violinist, Town Hall (E)

Sunday, March 14

Philharmonic-Symphony Society, Carnegie Hall (A)
Karen Olson, soprano, Town Hall (A)
New Friends of Music (Musical Art Quartet, Dusolina Giannini, Leonard Shure), Town Hall (5:30 p.m.)
New York Schools of Music, 17th Annual Artist Students' Concert, Town Hall (E)

Monday, March 15

Moriz Rosenthal, pianist, Town Hall (E)
Alexander Kelberine, pianist, Carnegie Hall (E)
Nina Gordon, costume song recital, Barbizon-Plaza (E)

Tuesday, March 16

Virginia Johnson, soprano, Town Hall (E)
Milo Miloradovich, soprano, The Barbizon (E)

Wednesday, March 17

Schola Cantorum of New York, Carnegie Hall (E)
Joseph Knitzer, violinist, Town Hall (E)

Thursday, March 18

Klara Kwartin, soprano, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, March 19

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Adele Marcus, pianist, Town Hall (E)

Saturday, March 20

Toscha Seidel, violinist, Town Hall (A)
Loewenguth Quartet, Town Hall (E)

Sunday, March 21

Philharmonic-Symphony Society, Carnegie Hall (A)
Alan Seymour, pianist, Town Hall (A)
New Friends of Music (Pro Arte String Quartet and Artur Schnabel), Town Hall (5:30 p.m.)
Simeon Bellison's Clarinet Ensemble of the Philharmonic-Symphony Society of New York, Town Hall (E)

Monday, March 22

Ethel and Otto Luening, soprano and flutist, Town Hall (E)
National Orchestral Association,, Carnegie Hall (E)

Tuesday, March 23

Louis Bailly and Genia Robinor, sonata recital, Town Hall (E)
Philadelphia Orchestra, Carnegie Hall (E)
Operatic Quartet, The Barbizon (E)

Wednesday, March 24

Philharmonic-Symphony Society, Carnegie Hall (A)

Thursday, March 25

Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, March 26

Creighton Allen, pianist, Steinway Hall (E)

Saturday, March 27

National Orchestral Association, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Artur Schnabel, pianist, and Bronislaw Huberman, violinist, Town Hall (E)

Sunday, March 28

Philharmonic-Symphony Society, Carnegie Hall (A)

Monday, March 29

Loewenguth Quartet, Town Hall (A)
Carmen Reuben, soprano, Town Hall (E)

Tuesday, March 30

Romeo Tata, violinist, Town Hall (A)
New York Women's Symphony Orchestra, Carnegie Hall (E)
Katherine Bacon, pianist, Town Hall (E)
Elizabeth Furcron, pianist, The Barbizon (E)

Wednesday, March 31

Philharmonic-Symphony Society, Carnegie Hall (E)
Susi Hock, organ recital, Town Hall (E)

Thursday, April 1

Boston Symphony Orchestra, Carnegie Hall (E)

Friday, April 2

Philharmonic-Symphony Society, Carnegie Hall (A)
Katherine Baxter, pianist, Town Hall (E)
Marian Anderson, contralto, Carnegie Hall (E)

Saturday, April 3

Boston Symphony Orchestra, Carnegie Hall (A)
Sergei Barsukoff, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Havard Glee Club, Town Hall (E)

Sunday, April 4

Philharmonic-Symphony Society, Carnegie Hall (A)
League of Composers program, Town Hall (E)

Tuesday, April 6

Oratorio Society of New York, Carnegie Hall (E)
Helen Fredericks, pianist, Town Hall (E)

Musicales

John Powell Plays in His Work With Federal Orchestra

John Powell, pianist, was the assisting artist with the Federal Symphony Orchestra at the Theatre of Music, New York, on February 28. Lamar Stringfield conducted expertly. Mr. Powell was featured in the piano part of his own Rhapsodie Negre for piano and orchestra. This colorful number, based on American Negro themes, received brilliant treatment from Mr. Powell and the orchestra. It is vital, full-blooded music, constructed into a compact and excellently proportioned score. Another American work on the program was Mr. Stringfield's The Legend of John Henry. This composition, described as a symphonic ballad, recounts in tonal terms the prodigious exploits of the dark-skinned Hercules. The episodes are titled His Early Life and Romance, His Manhood and Death in Contest, and His Companions Carry on, Exulting in Memories of His Strength. The music carries suggestion of John Henry's hammer, dirge for his death, and climaxes with a broad treatment of the dirge in the finale. The first part of the program brought the Glinka overture to Russlan and Ludmilla and Brahms' symphony No. 1 in C minor (op. 68). M. L. S.

* * *

Grace Bush Presents Her Scores

Grace Bush, composer-poet, appeared in a program of original compositions at the New York School of Vocal Art on February 21 assisted by Helen Laufenburg, soprano, and Hugh Sorenson, baritone. The composer first played piano solos, Lament For A Lovely Lady and The Coquette. Miss Laufenburg's soprano solos were Pleading, Reflection and Spring and You. Songs for baritone brought Mr. Sorenson in Tell Me, My Heart, If This Be Love, The Buccaneer and Easter Carol. A group of California Sketches again had the composer at the piano, as did five pianologues. The sketches were Lake Arrowhead, The Garden of the Bells, Mission San Juan Capistrano, and Hollywood Bowl on Easter Morning.

Excellent interpretation was given this music, in which Miss Bush has embodied tonal interest and charm. She has the faculty of catching color and mood and expressing them in musical terms. Her music is thematically fertile, and its harmonic patterns are deft and characteristic. M. L. S.

* * *

Melton Moore Heard

A former winner of the Atwater Kent and National Federation of Music Clubs contests, Melton Moore, baritone, gave a recital at the MacDowell Club, New York, on February 18. A voice of resonance united with warm musical spirit won him the MacDowell Club Young Artists Contest, and the ensuing appearance. The opening group of old Italian songs showed his flowing *legato*, the Invocazione (Euridice) leading in his interpretations. Songs by Schubert, Strauss, Loewe and Holder Abendstern (Wagner) served to display elevated spirit and dramatic instinct, united with perfect enunciation of German. A group of French songs contained music of the moderns, and four items by English present-day composers finished the interesting program. His development of voice and interpretation of recent months has been under Giacomo Bourg. Florence Barbour furnished dependable and sympathetic piano accompaniments. F. W. R.

* * *

Betty Lasley in Piano List

Betty Lasley gave a piano recital on February 15 at the Institute of Musical Art, New York, offering excerpts from Bach's Well-tempered Clavichord (Book II), a Mozart rondo, Beethoven's sonata in C minor (op. 111), the Schumann Kreisleriana, and pieces of Debussy, Albeniz and Liszt. She showed intelligent understanding and charm of style; excellent finger facility and a nice sense of structural values and tonal distinction. Her pianistic refinement gave pleasure to an audience which demanded several encores. B. K.

* * *

Ambassador Hotel Musicale

Florence Sterling presented a musicale on February 21 in the Garden Room of the Hotel Ambassador, New York. The honor guest was A. Y. Cornell, teacher of Miss Sterling and the other singers of the afternoon. First to appear was Leon Lawrence, tenor, who displayed a skilfully placed voice of fine quality in numbers by James Dunn, Thomas Dunhill and Michael Head. Miss Sterling came next, offering items by Frank Grey, Pearl Curran and Manna-Zucca. She later returned to sing three songs of Ernest Charles. Miss Sterling's soprano tones are well adapted to the lyric style. She made a pleasing effect, her best achievements being in the higher registers. Teresa Punaro, contralto, sang the aria from Gluck's Orfeo with broad and generous tone. Earl Waldo, possessor of an excellent bass voice, pleased his audience in a group including The Horn by Flegier. Varying the vocal array was Byrd Elyot, violinist, who made two appearances, reaping deserved applause for her deft and poetic playing. Accompanists were Mary Hilbush, James Quillian and Mr. Cornell.

M. L. S.

* * *

Verdi Club Program

Florence Foster Jenkins, founder-president of the Verdi Club, on February 19 presented a musical and dramatic afternoon at Hotel Plaza, New York. Henrietta Wakefield, contralto, began with songs by recent composers, sung with dramatic instinct. Ralph Douglass presided efficiently at the piano. Vlado Kolitsch, violinist, performed Paganini, Suk and Bartok pieces with virtuosity. The dramatic interest of the day began with the quarrel scene from Private Lives, Helen Morrow and Eliot Wasson sharing the sketch. Stewart Baird's original songs and monologues displayed versatility, his audience applauding him with enthusiasm.

F. W. R.

Adelaide De Loca Tours South

Adelaide De Loca, contralto, left recently for a three weeks' tour of the south ending in Miami, Fla. Miss De Loca is featuring on her programs the three arias of Delilah from Samson and Delilah, and she will sing the role next season in several of the larger cities, including Buffalo and Boston. She is also booked for an Albany concert early next fall.

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Opera Spoofed in Borowski Work Premiered by Los Angeles WPA

Schönberg Leads His Pelleas and Melisande with Federal Orchestra—Nathan Milstein Brilliant Soloist with Philharmonic Players—San Carlo Opera Series Continued

LOS ANGELES, CALIF.—Opera has often been satirized in short episodes, but a three-act satirical opera, complete with ballet, is a decided novelty. The auditors responded with hilarious laughter to the world premiere of Felix Borowski's Fernando del Nonsentsico, or Passion in the Desert, presented by the Federal Music Propect in the Figueroa Playhouse on February 22. The merriment was mostly garnered by the acting, which burlesqued operatic gesticulations, traditional situations and the habit of singing a long, florid aria in a moment intended for dramatic suspense. At that, it was not much funnier than some performances of Il Trovatore we have seen. The music, "by Donkysetti, edited by Felix Borowski," was in the traditional Italian style, with recitatives and arias filled with clever musical allusions.

The plot was a mixture of Trovatore, Aida and Lucia. The Duke of Pontivecchio (John Hamilton) announces to his court that he has bestowed the hand of his daughter, Elena (George-Ellen Ferguson) upon the Baron del Barbarelli (Saul Silverman), but the fair lady flies with her lover, Fernando del Nonsentsico (Enrico Martinelli). In the desert, handily provided with chairs, a pitcher of wine and a glass tumbler to drink it, they are discovered by Anacusa (Elizabeth Klein), in Gypsy regalia, even to a tambourine, who turns out to be Fernando's long-lost mother. Elena is captured by the natives, who considerately permit her to sing a farewell duet with her lover before he makes his escape, and take her to the King of Bingaree (Charles Henri de la Plate). Fernando returns, captures the entire tribe, single-handed, and executes the King, of course allowing him to sing a farewell aria. But Elena has gone mad (aria) and suicides; Fernando is killed by the Baron, who also suicides when Anacusa tells him he has slain his brother, and the King kills himself in remorse for his daughter. One can even imagine such a libretto inspiring serious efforts from the composer of a century ago.

Satire on Conventional Opera

Perhaps thus displaying the excesses of traditional operatic performance may have a sobering effect upon performers; at least every operatic aspirant ought to see Fernando with that point in mind. It was excellent entertainment, thanks to the splendid direction and conducting of Jacques Samoussoud, who deserves high praise for his skillful handling of the material at his disposal. George-Ellen Ferguson showed vocal promise which might be developed by proper training. Her large stature made amusing contrast with the smallness of Enrico Martinelli as the dashing hero, and their love scenes were extremely funny. Also amusing were the antics of the small ballet, headed by Madeleine Lazard and Nathan Kirkpatrick, who added a suitable note of incongruity by offering a mixture of toe-dance, dying swan and adagio in the middle of the desert.

A dramatized version of Pagliacci on the same program was an interesting experiment, but one that misapplied to the vehicle selected. Nedda, Canio, Tonio, Beppe and Silvio were portrayed by Theo Pennington, John Hamilton, Charles Henri de la Plate, Eugene Conterno and Rodair Swanson, respectively. They meant well, which is about all that can be said for them. Felix Borowski has proven himself an able composer in other works, and his Fernando is an amusing satire, ingeniously conceived and executed. But such tampering with Pagliacci is a waste of energy and ability.

Gallo Singers Continue Series

Fortune Gallo's San Carlo Grand Opera Co. continued during the week at the Auditorium, under Behymer management, with La Traviata, February 16, Carmen, February 17, Jewels of the Madonna, February 19, a matinee of Madam Butterfly and evening of Faust on February 20.

The vocal satellites were Bianca Saroya and Dimitri Onofrei, both separately and together, as they showed by far the best voices of the cast. Their work in Jewels of the Madonna, with the able assistance of Mario Valle, was outstanding both vocally and histrionically. The three principals worked together with surety and finesse, giving a notably fine performance.

Harold Kravitt dominated the Faust performance in his rôle of Mephistopheles, portraying His Satanic Majesty with great gusto and assured finesse. Leola Turner, as Marguerite, sang and acted with well routined ease. Rolf Gerard was a lyrical Faust. Stefan Kozakevich sang an agreeable Valentine, and Charlotte Bruno made a good looking Siebel, vocally gratifying in her aria. Philine Falco secured some laughs in her comic role of Martha, and Fausto Bozza appeared as Wagner.

The matinee performance was given by the same cast as the opening night of Madam Butterfly. Hizi Koyke's artistry in the title rôle again captivated her auditors, and Dimitri Onofrei again sang beautifully as Pinkerton. Charlotte Bruno was the Suzuki, and Mario Valle the consul, Sharpless.

La Traviata was well sung and well acted. Lucille Meusel gave an excellent account of Violetta, singing with truly placed coloratura top tones and pleasing lyricism in her lower registers. Alfredo Germont was excellently sung by Rolf Gerard. Mostyn Thomas sang the father, Giorgio Germont, with convincing realism.

The Carmen performance was no more than mediocre. Mostyn Thomas offered the best work of the cast as Escamillo, seconded by Aroldo Lindi's Don Jose. Leola Turner made a satisfactory Micaela. Coe Glade, in the title rôle, was vocally erratic, and her acting was overdone. Harold Kravitt did as much as possible with Zuniga, while Philine Falco, Charlotte Bruno, Francesco Curci and Natale Cervi completed the cast. The ballet, headed by Lydia Arlova and Lucien Prideaux, showed grace and fire.

Schönberg Leads His Pelleas

Arnold Schönberg personally conducted the first performance here of his symphonic poem, Pelleas and Melisande, with the Federal Symphony Orchestra in Trinity Auditorium on February 18. As an early work, opus No. 5, it showed the influence of Teutonic musical tradition in its exposition of the romantic legend simply based on the eternal triangle situation. The orchestration was rich in texture, darkly colored to suit the exigencies of the theme. Its intonative requirements were difficult for the orchestra but on the whole, the musicians acquitted themselves quite creditably. Alois Reiser conducted the balance of the program.

Milstein with Philharmonic

The Philharmonic Orchestra shone with particular refulgence in the concert at the Auditorium on February 18. First came the Bach toccata and fugue No. 1 in C major, in the magnificent orchestral dress given it by Leo Weiner. Klemperer led the orchestra in a truly splendid reading.

Nathan Milstein then appeared as soloist in the Mendelssohn E minor concerto, playing the three movements without pause. He made use of a notably fine instrument from which he conjured a lovely tone, particularly beautiful in the *andante* movement. The first performance here of Berlioz' Funeral March for the last scene of Hamlet, was the novelty, if it may be called so, on the program. In conclusion was Debussy's La Mer. It is one of Klemperer's most effective items.

R. D. S.

Rambling Around

Adelaide Anderson, concert pianist and teacher at Boise and Pocatello, Idaho, was soloist on February 9 with the Pocatello Symphony Orchestra playing Grieg's concerto in A minor. Donald Kissane conducted. She also appeared on February 2 at the Bellingham, Washington State Normal School in a joint recital with Herman Ivarson, bass-baritone, and on February 5 at

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* * *

Meredith Willson, composer-conductor, is general musical director of the western division of the National Broadcasting Company with offices at San Francisco, Calif. He directs five programs weekly, three of which are nation-wide broadcasts. In addition to his duties as an executive of NBC he finds time for composing His second symphony which he is writing is entitled Missions of California and is in four movements—San Diego Mission; San Juan Batiste; San Juan Capistrano; El Camino Real. Mr. Willson's San Francisco Symphony (No. 1) was played for the first time with Mr. Willson conducting in the regular series of concerts of the San Francisco Symphony Orchestra in April, 1936. It will be played again this April with the composer directing. Mr. Willson is compiling a book on the problems of the young orchestra director.

* * *

Ruth Terry Koechig, mezzo-contralto of Los Angeles, recently completed a concert tour in Texas and Arizona. On January 30 she appeared in recital at the Beverly Hills Hotel; on February 8 at the advertising club of Long Beach, Calif; and on March 1 with the Hollywood Opera Reading Club in the opera Les Huguenots, under the direction of Leon Rains at the El Capitan theatre. March 6 she gives an all Russian program at Bullock's auditorium with the lecturer Dr. Bruce G. Kingsley. April 9 she appears in a joint recital on the Santa Barbara Artist Course at the Lobero Theatre. C. D. K.

Ernst Bacon Leads Federal Orchestra in San Francisco

SAN FRANCISCO, Cal.—Ernst Bacon, pianist-composer and director of the San Francisco Federal Music Project, conducted the Federal Orchestra on February 18 at California Hall in an all-German program, with Anna Nettelman as soprano soloist. This concert was given under the auspices of the Steuben Society. The program opened with the overture to Der Freischütz, followed by Beethoven's symphony (No. 7). Other compositions played were the prelude to Die Meistersinger and Strauss' Blue Danube. Miss Nettelman disclosed a well schooled dramatic voice in Wagner's Dich teure Halle, Schubert's Die Litanei orchestrated by Victor Zaleiski, and the same composer's Die Allmacht, followed by an encore number from the pen of Ernst Bacon. The Bacon work was effective but would be more so in a smaller hall where the acoustics are better than those of California Hall.

Mr. Bacon has established himself as a confident and skillful conductorial interpreter with definite purposes and an authoritative way of achieving them. He read the scores with a fine sense of musical values.

C. D. K.

Portland Junior Symphony Orchestra in Concert

PORTLAND, Ore.—Jacques Gershkovitch and the Portland Junior Symphony Orchestra of ninety young artists have a popular appeal here, as was demonstrated on February 20 at the second concert of their thirteenth season in the Municipal Auditorium before an audience of 3,000. The program opened with the overture, Merry Wives of Windsor, which was given a brilliant reading. Bach's Air for G String followed with a rich and sonorous tone and remarkable ensemble of the large string section. Other orchestral numbers included two items by Moussorgsky, introduction from Khovanstchina, and Persian Dances from the same opera. The final selection of the evening was two movements from Goldmark's Rustic Wedding Symphony, In the Garden and Dance, both of which were were given bright and polished performances.

Barbara Jones, harpist, daughter of a prominent Portland family, who has had her musical education under the direction of the Holy Name Sisters of St. Mary's Academy and Marylhurst College, gave a performance of a harp concerto by Albert Zabel—a mediocre composition, but with a *cadenza* written by Miss Jones which was better than the work itself. Malcolm Willis, pianist, was the other soloist, a pupil of both Martha Reynold and David Campbell (two of Portland's teachers and pianists) who played Mozart's concerto in B flat, also with a *cadenza* written by the player. Mr. Willis offered a fine performance of this old work with the assistance of the orchestral forces.

Jacques Gershkovitch is a conductor *par excellence* and the good work he is doing in Portland in the training and disciplining of a large group of young people is pioneer work that is bound to react to the good of the best in music in Portland and vicinity. Officers of the Portland Junior Symphony include Mrs. Robert H. Noyes, honorary president; Blaine B. Coles, president; Charles A. Hart, vice-president; S. Mason Eurman, treasurer and chairman of finance; Ruth Isherwood, executive secretary; David Campbell, chairman of music. Two members of the board of directors are Mrs. Walter M. Cook, and Hilmar B. Grondahl, music editor and critic of the Oregonian.

C. D. K.

MRS. RALPH C. SUTRO,
founder of the Sutro-Seyler Studio of Los Angeles, has sponsored the careers of a number of young people, including Eugene List, eighteen-year-old pianist, who has been featured as soloist with many of the leading orchestras of the country; Ethelwyn Ziegler, eighteen-year-old composer-pianist, who has had many concert and radio performances; and Helen Richman, violinist and staff artist of KFWB radio station of Hollywood.

Flood Victims Aided By Syracuse Men

Symphony Orchestra Gives Red Cross Benefit—Queena Mario and Myra Hess Among Recitalists

SYRACUSE, N. Y.—This city has had an unusual number of fine concerts since the last report. The advanced music students of the College of Fine Arts gave an interesting recital on January 17, showing consistently fine work.

On January 20 the Morning Musicales offered a program by local artists, demonstrating that Syracuse has plenty of amateur and professional talent ready for almost any sort of program.

The Syracuse Symphony Orchestra, men and conductor, gave their services for the Red Cross Benefit Concert, which packed Lincoln Auditorium to capacity, with a return of $1,050 which went to the flood sufferers. The popular program included Mozart's Magic Flute Overture, Dvorak's New World Symphony, Triana by Albeniz and a group of songs by William Steven, a senior voice student in the College of Fine Arts. The entire program met with the approval of an enthusiastic audience.

RECITALISTS

The same evening Bruce Foote, baritone, and Sherman Schoonmaker, pianist, both graduates of the College of Fine Arts, and at present members of the music faculty of Illinois University, gave an artistic recital at the South Presbyterian Church. These young men are making great strides as artists.

Queena Mario, soprano, appeared in Lincoln Auditorium on February 8 before a large audience. Instead of singing the hackneyed numbers usually heard, the artist gave us seldom sung numbers by Schubert, Grieg, Marx, Decreus and Cimara. Her two operatic numbers were sung in English—another welcome innovation. Miss Mario was recalled repeatedly and sang a number of encores.

Myra Hess, pianist, made her first Syracuse appearance in four or five years on February 12. Here is a genuine artist in every sense of the word. Musicianship, technic, controlled emotion, sensitiveness, and exquisite taste were all apparent in every number she played. She gave the entire audience an evening of unalloyed enjoyment and one of the real musical treats of the season.

H. L. B.

Ballet Series in San Francisco

Monte Carlo Forces Featured with Symphony Orchestra—Toscha Seidel and Richard Crooks Soloists—Vienna Choir Boys, Rachmaninoff, Marian Anderson Appear—Monteux' Daughter Bows as Dancer

SAN FRANCISCO.—The music month in this city has been enormously crowded, varied and interesting. It began with a series of five performances by the Monte Carlo Ballet Russe with the San Francisco Symphony Orchestra, Pierre Monteux sharing the leadership with Efrem Kurtz and Antal Dorati. The Monte Carlo repertoire for the season has been fully discussed in these columns long ere this. Suffice it to say that the new Massine choreography to the Berlioz Fantastic Symphony was the major novelty and one of the principal hits of the engagement, especially noteworthy for Monteux' magnificent interpretation of the score. Choreartium, Petrouchka, The Three Cornered Hat, The Afternoon of a Faun, Les Sylphides, Cimarosiana and other works of greater or less proportions attracted their customary sold out houses, with Massine, Lichine, Toumanova, Baronova, Riabouchinska and the rest scoring their usual personal successes.

The regular concerts of the San Francisco Orchestra have brought Toscha Seidel and Richard Crooks as soloists, the former for an extremely impressive interpretation of the Beethoven concerto; the latter for triumphant presentations of songs and arias by Wagner, Strauss and Massenet. A major novelty, entitled Jeux de Timbres, by the young American composer Isadore Freed, was introduced by Monteux on the same program with Seidel. It is a brief suite in three movements, exploring, as the title indicates, the coloristic possibilities of the four major divisions of the orchestra—strings, wood, brass and percussion. Its energetic rhythms, firm line, and bold, expressive construction introduced a major American creative talent to this community.

The Crooks concert was directed by Willem van den Burg, first cellist and assistant conductor of the orchestra, who emerged as a leader of the first calibre with finely penetrating and brilliant interpretations of Bach, Haydn, Sibelius and Respighi.

At the moment the San Francisco Symphony Orchestra is about to open its series of three popular concerts under municipal auspices. Grace Moore will be the first soloist. Igor Stravinsky and Sylvia Lent are engaged for the rest of the series.

The recitals have been many, and most of them worth while. Major Loudon Greenless, baritone, won the respect of the devotees of fine Lieder singing. Peter Paul Loyanich, ten-year-old pianist, proved to be one of the finest child prodigies this breeding ground of prodigies has recently produced.

Rachmaninoff's transcendent art seemed more transcendental than ever in a pair of piano recitals unequaled for eloquence and finesse. The Vienna Choir Boys made their annual visit and their annual success. Marian Anderson, appearing in recital ten days before an engagement with the orchestra, was taken completely to San Francisco's heart. Nancie Monteux, daughter of Pierre Monteux, made an auspicious debut as a concert dancer, and was royally welcomed by an enthusiastic and smart audience.

Chamber music has been served by concerts of the Hart House String Quartet, the Woodwind Ensemble of San Francisco, and the Federal Music Project. Another Federal Project activity of importance is a series of orchestral concerts under Ernest Bacon's direction devoted to the music of various nations. The Federal Project is also responsible for the first local performance in many years of Verdi's Requiem.

At the moment of writing a series of twenty-two performances by the San Carlo Opera Company is imminent, with Saroya, Meusel, Lindi, Thomas, Valle, Onofrei, and other San Carloans in their accustomed repertoire of operatic classics. Coe Glade and Anna Leskaya are guest artists for the season.

Tentative plans for the 1937 season of the San Francisco Opera Company recently announced by Gaetano Merola include Fidelio with Flagstad, Lohengrin with Flagstad and Melchior, Boris Godounoff with Pinza, an enlarged French repertoire, and the usual Italian works. Other artists already under contract are Gina Cigna and Rene Maison. The season begins a little earlier than usual—about October 15—and will include more repeats and more popular-priced performances than formerly. A. F.

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NEW MUSIC OF INTEREST AMONG WORKS

REVIEWED BY LEONARD LIEBLING

FOR TWO PIANOS, FOUR HANDS

Fugue (from the Harpsichord Suite in E Minor), by Handel; transcribed for two pianos by Clarence Lucas. Edited and fingered by Mark Hambourg.

A useful contribution to the few classics for two-piano use. The fugue, in *moderato* tempo, has a simple, vigorous theme developed clearly, and ending with the customary broad climax.

The Lucas treatment is as musicianly as one would expect from such a noted contrapuntist. Incidentally, he taught that science (also an art) to Mark Hambourg, who supplies the present transcription with useful dynamic directions and fingerings. This fugue, nine pages in length, is concert material rather than stuff for moderately equipped players. (Oxford University Press, London; Carl Fischer, Inc., New York.)

The Two-Piano Series; edited by Ethel Bartlett and Rae Robertson.

A collection being added to steadily, intelligently selected, and having timely value also because of the astonishing growth of pianistic and public interest in the art of two-piano playing.

The latest numbers to come under Bartlett-Robertson revision are Bach's cantata excerpt, Sleepers Awake, arranged by W. Gillies Whittaker, an affecting composition whose keyboard version retains the simple, direct expressiveness of the original. The piece is more difficult musically than technically.

Adolf Henselt's Si Oiseau J'Etais (If I Were a Bird), arranged by the composer from his famous solo example, shows less ingenuity than one would expect from that usually resourceful master. He alternates the passages in sixths from Piano I to Piano II, and against the chief melody sets rather undistinguished accompaniments. However, if played in the required rapid tempo, the work (calling for finished technic) should please an average audience.

Polka Viennoise on a theme from Johann Strauss' operetta, Prince Methusalem, is arranged by I. L. Pavia and done with a tasteful hand. Virtuoso execution is necessary for the fifteen pages of music—too many for such slight thematic substance.

Another Bach cantata adaptation, It Is A True Saying, has Mary Howe as the experienced and clever transcriber. A soulful and resonantly rich work for the coupled instruments. (Oxford University Press, London; Carl Fischer, Inc., New York.)

Elizabeth Gest Series; arrangements by Elizabeth Gest.

At last something for paired performers of medium abilities, and representing material apropriate also as encores for concert purposes. The numbers so far published in the set are Tambourin (Gossec, 1734-1829), Song of India (Rimsky-Korsakoff), Poupée Valsante (Poldini) Londonderry Air, Orientale (Cui) and Minuet (Boccherini). (Elkan-Vogel Co., Inc., Philadelphia.)

Reviewed by F. W. Riesberg

Russian Music for Mixed and Women's Voices

Church Bells of Novgorod, arranged by Boris Levenson.

A four-part song, English version by Maxwell H. Popkin, dedicated to the Westminster Choir (Dr. John Finley Williamson, conductor). This is an ancient melody, in rare tonality, previously used by Moussorgsky in the Inn Scene of Boris Godounoff, but written with pronounced character and individuality. It is stated that the Westminster Choir will broadcast it over an NBC network.

Ivan's Pastime and **On the Hill,** four-part songs, English by W. Edward Brown, the first being the melody of Tschaikowsky's Andante Cantabile. It is a genuine folk-song, to be sung without accompaniment, begun by four solo-voices, and continuing with all voices. On the Hill follows without break, a two-measure melody providing the principal theme in merry tempo. The two songs provide much contrast. The Chicago A Capella Choir, (Noble Cain, conductor) is to broadcast these.

The Cossack's Lullaby, folksong for two-part women's voices, English by Popkin is an expressive song, Ukrainian in effect, of minor pensiveness, ending softly, with piano accompaniment. (Oliver Ditson Co., Inc., Boston.)

* * *

Reviewed by R. M. Kerr

Opera

Riders to the Sea, by J. M. Synge; set to music by R. Vaughan Williams. (Piano reduction.)

This one-act classic of the modern Celtic drama has been given a reverent and characteristic musical dress by Vaughan Williams. The idiom is rather like Wagner of the Tristan period, with the atmosphere of the tragedy well set in a few measures of prelude, whereupon the curtain rises on the simple cottage kitchen of Maurya. The writing for the voices throughout is semi-declamatory, with intense poignancy marking the more expansive lyrical episodes, as those sung by the mother on the power of the sea. In addition to the five singing characters (contralto, baritone, two sopranos and mezzo-soprano), there are two women's choruses, one on and one offstage, each containing parts for solo voices. There is particularly beautiful and atmospheric use of a wordless soprano voice, which is heard at the close when the stage has darkened over the tragedy. The orchestra employed is a moderate one in size. The time of performance is about a half-hour. A hearing of this score in the United States would be of considerable interest. (Oxford University Press; Carl Fischer, Inc., New York.)

For Piano, Two Violins, Viola and Cello

Quintet in A Minor, by Leroy Robertson.

The Society for the Publication of American Music chose this as one of two works for its 1936 award. It is an individual score, its opening *allegro* announcing an ascending theme of forceful nature. In a rhythmic sense, this section has a nervous, animated quality; it leads without pause into an *adagietto e doloroso* passage, in which there is characteristic use of modern harmonization. The work comes to its conclusion in another *allegro* marked *vivace e sempre ritmico,* which is intense and fervent in its general style, with interesting *pizzicati* and *arco* effects. A work of pronounced exaction upon the players, but denoting a vigorous talent. (G. Schirmer, Inc., New York.)

For Four-Part Mixed Chorus

The Chant of Miriam and the Red Sea; ancient Sephardic chant (Sirath Hayyam), arranged by Harvey B. Gaul.

The English words, from Exodus XV, 1 and 2, begin "I will sing unto the Lord; He hath triumphed gloriously;" the Hebrew original is also given in English transliteration. The original music, which is ancient, has been given a resonant four-part setting by Mr. Gaul, a spirited, though minor-sounding air of considerable power. There is an organ accompaniment. (M. Witmark & Sons, New York.)

For Flute, Violin and Piano

Three Sketches, by Talbot Hodge.

'In the Woods, The Lake at Sunset, and The Merry-Go-Round are the attractive subjects of this triptych. The flute and violin in the first two numbers are assigned intertwining chromatic roulades which require some virtuosity, the piano part written mostly in richly-harmonized chord sequences. The Merry-Go-Round has a staccato, syncopated theme. Light but distinctive works for this form of trio. (J. and W. Chester, Ltd., London.)

For Piano Solo

Three Dances, by Spencer Norton.

This series, published under one cover, includes a gavotte, minuet and jig. The publication uses a facsimile of the autograph score and is sponsored by the Manuscript Society, a non-commercial group issuing modern music. Mr. Norton's dances are brief, simple and spirited, with widely extended chords, orthodox in style and offering no especial difficulty. (R. D. Row Music Co., Boston.)

Waltz (Maiden's Wish) by Chopin and **Grillen (Whims)** by Schumann, edited and fingered by Hans Barth.

Two familiar piano items are here presented in carefully edited form suitable for students of moderate advancement. (J. Fischer & Bro., New York.)

For String Orchestra

Allegretto, by B. Marcello; arranged for string orchestra by John Barbirolli.

A sprightly little movement (extremely brief) from an unnamed work by the early Italian composer. The scoring is for first and second violin, viola or violin III (the latter issued separately), and cello or bass. The arrangement by Mr. Barbirolli bespeaks his intimate knowledge of stringed instruments, and is fastidious and attractive melodically. (Oxford University Press, London; Carl Fischer, Inc., New York.)

For Male Voices

Kate, Irish song, by Henry Hadley.

The whimsical words of this romantic song, which summons up memories of youth-

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ful love, are by Robert Underwood Johnson. The musical setting by Mr. Hadley is lilting and tuneful. For two tenors and two bass voices, with piano accompaniment. (Hill-Coleman, New York.)

Sally; Old Texas Plantation Song; arranged by Francis Moore.

For four-part male chorus, this homely and lively dialect number, paying tribute to the fair Sally, contains likable humor and pithy folk expression. It should be popular with glee clubs, the musical style being syncopated. There is a piano part. (Galaxy Music Corp., New York.)

For Women's Voices

Oh, Dear, What Can the Matter Be?— Old English song, arranged by Arthur Hall.

This gay and rhythmic classic, dating back to Tudor days, has been supplied with some additional words by Fairfax Downey, which serve to lengthen the number slightly. The traditional tune is retained, but there is some interesting part-writing for the three voices. For two sopranos and alto; piano accompaniment only for rehearsal. (Hill-Coleman, New York.)

For Men's or Women's Voices

Now Let Me Die (Lasciatemi Morire), by Claudio Monteverdi; arranged by W. A. Goldsworthy.

A famous Monteverdi air is given in two settings, for three-part women's, or four-part men's chorus. There is a piano accompaniment to each. (G. Ricordi & Co., New York.)

For Women's Voices with Tenor or Soprano Solo

Sinding's nostalgic and exquisite song is Branscombe.

Sinding's nostagic and exquisite song is given a setting for two sopranos, two altos and high voice soloist, with a piano accompaniment which by means of *glissandi* enhances the hushed beauty of this lovely number. (Galaxy Music Corp., New York.)

Madrigals for Five Voices

The Euterpe Collection of madrigals and other music of the sixteenth and seventeenth centuries, edited by Charles Kennedy Scott, includes two works by Henry Lichfield, All Ye That Sleep in Pleasure and Alas, My Daphne, Stay, from his First Set of Madrigals in Five Parts, published in London, 1613. They are for two sopranos, alto, tenor, and bass. There is a piano part for rehearsal use. (Oxford University Press; sole agents for U. S. A., Carl Fischer, Inc., New York.)

For Band

Fugue in G Minor (originally in A minor), by J. S. Bach; arranged by Albert Giaffarelli.

An extended work for those bandmasters and teachers of advanced school instrumental music who wish to include a Bach composition in their repertoire. It requires skilled players, particularly of the clarinet parts. An item in the Edwin Franko Goldman series. (G. Schirmer, Inc., New York.)

Books

Carmen, by Georges Bizet; piano solos arranged by Louise Christine Rebe; story retold by Elsa R. Jaeger.

A convenient and concise retelling of the Carmen story, divided into acts, and with places indicated for piano interludes. The latter simple arrangements include Chorus of Street Boys, Habanera, Micaela's Song, Toreador's Song, Carmen's Dance, Entr'acte Music before Act III, March of the Smugglers, Trio from Card Scene, March and Chorus from Act IV. English words are provided with the music. (Schroeder & Gunther, Inc., New York.)

Stepping Tones; a Child's Own Second Piano Book; by Moreton Graves Abbott.

A sequel to Mr. Abbott's successful first piano book, Beginner's Luck, with the same kind of little pictorially descriptive pieces. There are clear and lively definitions of various kinds of rests and notes, careful fingering and expression marks, and delightful drawings by A. F. Foye. At the end is a dictionary of terms. (G. Schirmer, Inc., New York.)

For Four Violins with Piano Accompaniment and Optional Cello

Ten Folk-songs and Folk-dances; transcribed by Wesley G. Sontag.

This simple collection of ten numbers, largely from folk sources of different countries, gives opportunity for studio violin ensemble playing. Published in score and separate parts. (G. Schirmer, Inc., New York.)

For Violin and Piano

Come, Saviour of the Gentiles, organ chorale-prelude by J. S. Bach; transcribed for violin and piano by Edgar Schenkman.

The violin part entwines the soberly moving piano groundwork of this grave music with rapturous arabesques. A difficult work to play well in a rhythmic sense, but beautifully transcribed and ideal for use as instrumental interlude in church. (G. Schirmer, Inc., N. Y.)

Marley-le-Roi, by Andre Benoist.

A lively dance in minuet style, suggesting an old folksong. Of moderate difficulty, but requiring rapid execution in *leggero* scale playing. (G. Schirmer, Inc., New York.)

German Folk-songs for Children

Ich Bin Ein Musikant (I Am a Musician); album of German children's songs; for piano or voice and piano; chosen and edited by Franz Burkhart.

Universal Edition has given a delightful format, with a colorful cover, to this fine collection of more than fifty old German and Austrian songs. It includes some of the most melodious and simple numbers, for the most part songs of the outdoors, descriptive of hunting, the coachman with his horn, the animals of the barnyard, ditties voicing love of home and children, richly steeped in the fervent, sturdy romanticism of the Germanic peoples. At the end there are some charming folk carols. Lacking only English text, it is a rich legacy from an older and more idyllic day in Middle Europe. (Universal Edition, Vienna; Associated Music Publishers, New York.)

Sacred Works for Four-part Mixed Chorus

Of unusually high quality are the three short church numbers composed by Nicolai Tcherepnin, in collaboration with Arthur Mendel. These *a cappella* works are for four-part mixed chorus, with parts occasionally divided: Lord, My Heart Is Not Haughty, a setting of Psalm 131; Tremble Before the Lord (Psalm 114), and The Lord Is My Shepherd (Psalm 23), are published with English text and with organ parts for rehearsal. (G. Schirmer, Inc.)

Sacred Song

Easter Carol, by Grace Bush.

Joyous are the sentiments of this song, which bids the earth "put on thy fairest dress . . . for death is swallowed up in life and Christ is ris'n today." The voice part is direct and simple in outline, and the piano maintains an accompaniment of thrumming chords. There is a strong climax. Published for high voice (E flat to A flat) and low voice (B flat to E flat). (G. Schirmer, Inc., New York.)

Songs

Wander Shoes; by Elinor Remick Warren.

Lilting and irregular rhythms mark this gay and fetching number, which tells in Irish dialect of a wanderer who decided to stop roving and remain under the spell of a little maid in Donegal. Exceedingly tuneful. Published in high and medium voice versions, the latter ranging an octave from C. (Harold Flammer, Inc., New York.)

Christmas Eve; Poem by Joyce Kilmer; music by Richard Hageman.

A Joyful Song is the subtitle of this work, and a truly jubilant one it is. Telling of the poor hostler who opened his stable for the Holy Family and the glory that accrued to him, it has a forthright melody, changing its key eloquently for variations of mood and building to an elaborate climax, with typical piano embroidery of the effective Hageman type. Range, G to B flat. (Galaxy Music Corp., New York.)

Northland Songs; series No. I; by John Murray Gibbon; arranged for piano by Harold Eustace Key.

An album of sixteen folk and other numbers popular in Canada, with English texts, and guitar chords for the plectrum enthusiasts, as well as piano accompaniment. The book has a vivid cover and each page of music is accompanied by photographs of scenes in the Dominion, some of striking beauty. (Gordon V. Thompson, Ltd., Toronto.)

Rivets; poem by Julius Huehn; music by Charles Cohen.

The monotonous clang of the riveting is echoed in the plaint of the singer, who dramatically deplores the fact that he is driven to work faster and faster, while outside is the fresh beauty of Nature. The accompaniment is interesting in its imitative effects, and the work is likely to stir an audience strongly. It is rather obvious stuff—theatrical but effective for a "he-man" type of baritone who can act. Range, D flat to F, with some lower tones that are spoken. (Galaxy Music Corp., New York.)

Flamenco; a Spanish Gypsy Song; music by Vera Eakin; words by Velma Hitchcock.

Miss Eakin, who seems to have found a special field in the ballad of Romany, here provides another fierce and fiery number, with lots of verve and drama. The melody is marked *allegro furioso,* and there are all the accompaniments of castanets, knives, sparkling eyes, while the musical line follows a Spanish pattern, with dancing lilt and strong rhythms. Gorgeous material for a sultry-voiced mezzo. Range, D to G. (Galaxy Music Corp., New York.)

Tip Sams; a Kentucky Epic; words by Cotton Noe; music by Lewis Henry Horton.

An engaging song of real homespun quality, the music being pithy and plain as a backwoods dance and the words telling with amusing gusto of Tip Sams and his large family who managed to survive with some difficulty. Excellent for a male recitalist who has distinct diction. Also arranged as a four-part male chorus. Range, D to E. (J. Fischer and Bro., New York.)

The Rain; music by Erno Balogh; poem by Sylvia Golden.

Atmospheric writing marks this simple description of the rain by one watching from a window, the piano part maintaining an individual staccato commentary and the voice moving in unusual intervals above it. The end is sung *pp* on a sustained high F. Range, D to G. (Galaxy Music Corporation, New York.)

Snowflakes at My Window; music by Charles Wakefield Cadman; words by Francesca Falk Miller.

Mr. Cadman has turned out a dainty song, well aided by the simple and appealing words of the Miller poem, which begins, "The snowflakes at my window seem little petals bright." The vocal melody moves trippingly, marked *andantino, con delicatezza,* and the piano maintains a characteristic series of broken chords and arpeggios. Vocal range, an octave from F. (H. T. FitzSimmons Co., Chicago.)

I'm King; music by Mortimer Browning; words by Raymond Fuller Ayers.

A vigorous love song in which the singer proclaims that he envies no monarch, as he has a queen of his own. The song opens with a regal flourish in the accompaniment, but the voice part moves simply and rhythmically to a triumphant close on sustained high tones. Range, an octave to D, or optional G. (Michael Keane, Inc., New York.)

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Resumption of Concerts by Orchestra And Recital by Schnabel in Atlanta

Paul Whiteman and His Orchestra Offer Popular Program—Resident Artists Appear

ATLANTA, GA.—Intense interest of concert goers awaited the first appearance of Artur Schnabel in this city on February 19 when he played to a packed auditorium at the Atlanta Woman's Club, presented by the Atlanta Music Club. Mr. Schnabel gave Atlanta the first hearing of an entirely new program which he will play in New York at an early date, including Schubert's posthumous sonata, in A major, Fantasie, (op. 77), Six Bagatellen (op. 126), and Rondo a capriccio (op. 129), all by Beethoven. The last section of the program was given to the presentation of Schumann's Davidsbündlertanze (op. 6). The pianist's audience devoted reverent attention to his scholarly interpretations and accorded him ardent acclaim.

Paul Whiteman, smiling and debonair, gave his audience what they wanted on February 18. Old and new favorites were served up to the Jazz King's taste and that of his devotees. A capacity audience published its approval with vociferous demands for more.

PHILHARMONIC ORCHESTRA RESUMES ACTIVITY

The Atlanta Philharmonic Symphony Orchestra (Georg Lindner, conductor) gave its first concert in two seasons on February 17 to an audience, the size of which proclaimed enthusiasm for orchestral music and local loyalty to the instrumentalists. This, a non-profit making organization, is composed of musicians who study the works of symphonic composers for the pleasure and benefit derived. The overture to von Weber's opera, Der Freischütz; Dvorak's symphony (No. 5) in E minor; and Henry Hadley's overture to Stephen Phillips' tragedy, Herod, were the major works presented. Paul Overbay, tenor, made a fine impression as soloist in the Siciliana from Cavelleria Rusticana. The intermezzo from this opera was another favorite given unstinted approval.

The Annual Guild Service of the Georgia Chapter of the American Guild of Organists was given at the Druid Hills Baptist Church on February 9, under the direction of Mrs. John B. Felder, organist and choir director of the church. Ruth Powell, soprano, from the voice department of Bessie Tift College; Mrs. Luther Byrd, contralto; T. Stanley Perry, tenor; and E. A. Werner, baritone, were the soloists. M. Ethel Beyer is dean of the Georgia Chapter of A.G.O.

The first musicale to be given by Mr. and Mrs. Benjamin Elsas this season was that of February 13. Noted for their discrimination in harmoniously bringing together music, performers, and listeners, in the artistic environment of their home, there are no more delightful occasions during the season than these formal musicales. The program was devoted to the music of Mendelssohn and the participants were: Lois Lewis and Helen Riley Smith, sopranos; T. Stanley Perry, tenor; Eleanor Whittemore King, violin; Laura Shallenberger and Eleanor Elsas, pianists. Eda Bartholomew and Ruby Chalmers were the accompanists. M. S. W.

Birmingham Applauds Own Artists

Two-Piano List by Dorsey and Frances Whittington—Apollo Boys Choir and Brahms Society of Music Club Appear

BIRMINGHAM, ALA.—Outstanding among the musical events of this season was the duo-piano concert of Frances and Dorsey Whittington, presented in Phillips Auditorium under the auspices of the Woman's Organization of the Independent Presbyterian Church, and the Brahms Society of the Birmingham Music Club. An audience had filled the auditorium to enjoy this anticipated event, and enthusiastic applause testified to the fulfillment of their expectations.

Delicacy and beauty of tonal coloring, dexterity and perfection of ensemble, perfect rhythm and inspirational interpretation completely charmed the listeners. The artists played the Bach chorale, Jesus bleibet meine Freude; the Mozart sonata in D major, which by their interpretation became a thing of beauty; variations on a theme of Beethoven, by Saint-Saëns; a Rachmaninoff Waltz; the Coronation Scene from Boris Godounoff, by Moussorgsky; Ravel's Habanera; and Andalousian Dance, by Infante. The artists were recalled after each number and forced to respond with several encores.

The Apollo Boys Choir (Coleman Cooper, director), appeared in concert in the hall of the Parish House of St. Mary's-On-The-Highlands, and delighted a large and enthusiastic audience with the charm of their lovely singing. In their choir robes they sang two numbers presented them by the Vienna Boys Choir, O Bone Jesu, by Palestrina, and O Salutoris Hostia, by Nascus. Other works were Come Unto Me (Beethoven); O Lord Most Holy (Franck); I Waited for the Lord (Mendelssohn); The Swan (Saint-Saëns); Bridal Chorus, from Lohengrin; and Tales from the Vienna Woods (Strauss). As an encore they gave The Story of the Tack (Parks).

The Birmingham College of Music (Guy C. Allen, director) presented the following pupils in recital: Barbara Miller, Idalyn McGill, Margaret Wrye, Frances Vaughn, Evangeline Constantine, Mary Ella James, Phoebe Pierce, Mary Sue Teel, Frances Bryant, Frances Caudle, Jane Grantham.

Lowela Hanlin, prominent Birmingham piano teacher, presented pupils from her studio in recital.

The Birmingham Music Teachers Association (Mrs. C. W. Phillips, president) met in Forbes Recital Hall and heard a program by the Women's Chorus of the Belview-Central Park Music Club, under the direction of Mrs. D. T. Turnbull.

The Brahms Society of the Birmingham Music Club presented chamber music in the Conservatory Hall. The program was arranged by Ottokar Cadek with pupils from his ensemble classes. Those playing were Cynthia Kelly, George Gaugel, Frederick Reuter, Stephen Dill, Allen Orton, George Gauggel, Harold Brown and Robert Grissett.

A. G.

Nation's Band Leaders Meet in Milwaukee

Marian Anderson and Poldi Mildner in Local Debuts—Stock Leads His Orchestra—Wisconsin Symphonic Ensemble Successful

MILWAUKEE, WIS.—Much interest has been stirred in musical circles by the forthcoming convention of the American Bandmasters' Association March 5, 6 and 7. The sessions to bring music leaders from all over the U. S. and Canada, England and the continent, will be held at the City Auditorium.

Poldi Mildner, young Vienna pianist, gave Milwaukee musical circles a thrill, playing for the first time in this city at Pabst Theatre under the auspices of the Society of Milwaukee pianists.

The program was composed of works by Schubert, Beethoven, Schumann, and the Brahms-Paganini variations.

MARIAN ANDERSON HAILED

Another artist heard here for the first time, Marian Anderson, contralto, also won a decided success, appearing in a recital at the City Auditorium sponsored by the Civic Concert Association. The beauty and range of her voice, her sincerity and musical skill captivated her audience. Her program extended from Handel, through Schubert and several operatic and modern works to Negro spirituals. Demands for extra numbers also kept Miss Anderson long after her program.

LUISA MONTEZ,
dramatic contralto, was presented with her group in their program, Spanish-American Fiesta, February 18, at the Museum of History and Art at Albany, N. Y. Miss Montez who features songs of the early California days, is accompanied by violin, two guitars and piano.

STOCK LEADS PLAYERS

Frederick Stock, returning from his mid-winter vacation, directed the Chicago Symphony Orchestra in a particularly engaging and well played concert at Pabst Theater. The orchestra and conductor were in fine fettle and realized an inspiring version of Beethoven's eighth symphony. Mozart's D major symphony and Ein Heldenleben were the other works played, and the Strauss compositon was given an interpretation notable for vivid delineation.

WISCONSIN ORCHESTRA HEARD

The recently organized Wisconsin Symphony Orchestra gave a program under direction of Jerzy Boyanowski at Shorewood Auditorium with success. It is hoped by its sponsors that finally a solution of the problem of providing Milwaukee with its own symphony group is solved. There was a large audience. Again Mr. Boyanowski demonstrated that the city has an ample number of musicians experienced in symphonic practice to provide a first rate orchestra. This unit has done valuable civic work in playing weekly concerts in auditoriums of the city's schools.

OTHER PROGRAMS

A number of concerts under auspices of other local groups, many enlisting Milwaukee musicans in the programs, were on the musical calendar during February. One of the most interesting was the program played by Howard Stein, pianist and teacher, at the Art Institute; works by Bach, Beethoven, Scriabin and Ravel were listed and given with verve, authority and insight. At the Layton Art Gallery Auditorium the Chicago Philharmonic Quartet, composed of four members of the Chicago Symphony, returned to disclose another exceedingly well balanced ensemble in programs of classic and modern works.

J. E. McC.

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Radio Highlights
Dialed by M. L. S.

The radio department of a current magazine has published a questionnaire in which various radio performers answer "Will you welcome television?"

Most of the ethereal celebs are philosophical. The characteristic reply is "Will keep my fingers crossed and hope to go over in the new medium."

They accept the coming of television as inevitable. Let's hope, however, that in fairness to radio artists the sight transmission element won't be generally introduced until it is past the experimental stage. Otherwise, a lot of airy careers might be gone with the wind, not through the fault of the performer but because the imperfections of the medium would make him look ridiculous. We all remember the early days of talking moving pictures, and how many stars of purest ray serene in the silent firmament dimmed and disappeared. Surely in some cases it was because of the talking-down-a-rain-barrel effect of voice reproduction; because the films were made before a new technic had been developed; and because the greatly magnified sound would make such idiotic effects—a door shutting was sometimes a hollow thud; or a comb would pass through the heroine's hair with a sound like a mighty rushing wind. And as for the close-up kiss, even now we understand the microphone operators on the movie lots have to keep their distance from an embraced pair or the beauty of the moment will be shattered by a sharp and magnified smack, as the salute is delivered.

Leaving television as a nightmare to the engineers, this department returns to reality. And the reality was highly satisfactory over the week-end, for who to our wondering ears should appear on the Ford Hour but Yehudi Menuhin and his sister Hephzibah. (Foiled again, Yehudi, and torn from your two-year retirement.) The gifted brother and sister shone in joint sonata performances, and separately glorified their respective instruments. This was Hephzibah's international debut as a soloist. The orchestra was the symphony group of this program, conducted by Victor Kolar.

General Motors on Sunday night (WEAF) went gay and giddy with English and American music, performed by Muriel Dickson, soprano of the Metropolitan, Percy Grainger, pianist-composer, and the General Motors Symphony Orchestra under Erno Rapee. Thanks to the G.M. programmakers for a delightful interlude, and hurray for Anglo-Saxon musical output.

Henri Deering's keyboard art and Bidu Sayoa's trilling soprano marked the Magic Key span on WJZ in the afternoon.

Other high-lights of the Sabbath afternoon were the appearances on WQXR (2:30) and WNYC (6:00) of Major Loudon Greenlees, Scottish baritone. Taste and artistic discrimination enhance a voice naturally pleasing and used with skill.

Week-night bright spots: Richard Bonelli singing Monday night on the Firestone hour, along with Margaret Speaks, orchestra and chorus. . . . If you are an early riser, you can enjoy the Mexican songs of the Martinez brothers in the bugle call shift on WEAF. . . . The Metropolitan Opera came across on Saturday afternoon with an old-time thriller, Donizetti's pyrotechnic opera Lucia di Lammermoor, with Lily Pons, Frederick Jagel and John Brownlee. . . . Competing for public interest at the same hour on another station was the broadcast of a classic of a different sort—the Florida horse race, Flamingo Stakes. As everybody knows now, this was taken by Court Scandal, a rank outsider, with Maedic, the favorite, proving a four-footed disappointment. The trouble with Maedic was he didn't know what to do with those four feet. His backers presumed he would use them to win the race, but instead he made trouble at the post, broke through several times, and stepped on an assistant starter.

P.S. In case you were stricken deaf at 7:00 p.m. on Sunday evening, Jack Benny really did play The Bee.

LEONARD STOCKER,

baritone, gave his second recital at Steinway Hall, New York, on February 23; on February 14 he sang at the International House, New York, followed by an appearance on February 21 for the Graduate Association of Columbia University. On March 15 he sings the leading role in an old American musical play, The Forest Rose, to be given six performances by the Columbia Laboratory Players.

MUSIC NOTES
from Coast to Coast

OKLAHOMA CITY, Okla.—Marian Anderson, contralto, in a recital at the Warner Theatre displayed a voice of exceptional beauty, which was used with rare good taste and reached dramatic heights. In a Schubert group her singing was particularly fine, placing her in the front ranks as a singer of German Lieder. Dramatic fervor marked her interpretation of four Negro Spirituals and the audience demonstrated their appreciation with cheers, bringing her back for several encores. Kosti Vehanen gave superb support at the piano.

Rudolph Serkin, pianist, gave an illuminating recital for the Ladies Music Club to a large audience of music lovers. Serkin had chosen a program calculated to bring out his manifold qualities, and his brilliant playing of the Mendelssohn Rondo Capriccioso impressed his listeners with the seriousness of his art. Many piano instructors and students were represented in the demonstrative audience. F. P. H.

PORTLAND, ME.—Special programs by the various music clubs of the city comprised the principal musical activity of February. The Portland Rossini Club offered two morning musicales on alternative Thursdays, these programs being of more than usual merit.

A special program was that given at the joint meeting of the MacDowell, Chopin and Kotzschmar clubs, held on February 23 at the Montpelier studio, when the members gave a combined program of songs and instrumental selections to a capacity audience. S. R.

Heifetz Sails for European Concerts

Jascha Heifetz, having completed the heaviest American concert tour of his career, sailed on the SS. Queen Mary on February 24 to fulfill an extensive concert schedule.

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Pianistic Giants Weave Spell In Toronto Recital Appearances

Rachmaninoff and Rosenthal Are Feted Visitors—Reginald Stewart Plays Ravel Concerto with Orchestra—Grainger Work Performed In Presence of Composer

TORONTO, CAN.—Pianistic events of unusual brilliancy held the center of the stage during recent weeks here.

On February 18, Sergei Rachmaninoff enthralled a packed house at Eaton Auditorium in a copious program, under the auspices of the Women Music Teachers' Association. His virtuosity was almost lost sight of in the welter of his gigantic concepts, powerfully eloquent tone and compelling rhythms of Bach, Beethoven, Chopin, Liszt, Wagner and his own works.

The transcendent Moriz Rosenthal returned after an absence of many years, at Eaton Auditorium on February 22, in a recital whose glamor it would be nigh impossible to duplicate. The prodigious technic, in itself a thing of matchless beauty, the phenomenally entrancing tone, were a flooding tonal sea in which reaction was awed delight at the spell cast by this master.

REGINALD STEWART PLAYS WITH ORCHESTRA

On February 21 at Massey Hall, the Toronto Symphony played to a crowded and enthusiastic house, Sir Ernest MacMillan first conducting the orchestra in a glowing performance of Die Meistersinger Vorspiel. This was followed by a remarkably controlled reading of the Brahms third symphony, in which every last effect was happily attained. After the intermission, Reginald Stewart appeared as soloist in the Ravel piano concerto. The virtuoso was heard to high advantage in this work, was showered with recalls, and finally encored with Scriabin. Percy Grainger's County Derry was next performed, in compliment to the composer's presence, and the noteworthy evening closed with Cyril Scott's Festival Overture, loudly acclaimed.

RESIDENT ARTISTS APPEAR

Our distinguished, though all too seldom heard pianist, Alberto Guerrero, added a fine achievement to his record on February 11, when he appeared at Toronto Conservatory to play the Bach Goldberg Variations. Subtle variety, brilliance, vividness characterized his eloquent performance of the mighty work.

On Thursday night, the recently formed Vogt Society held its inaugural meeting at the Art Gallery, with an initial enrollment of 170 members. The president, Mrs. Geoffrey Waddington, spoke graciously; J. E. Middleton gave an address on the late Dr. Vogt; and Dr. Leo Smith expounded the society's aims, the furtherance of Canadian composition. Reginald Godden played piano numbers and Elie Spivak played a violin sonata by Dr. Healey Willan with Leo Barkin at the piano, and several works by Dr. Smith, the composer accompanying him.

The next night at Toronto Conservatory Elinor Doan, pupil of Boris Berlin, gave a charming piano recital, playing with sureness and individualism; a Sonatina by Kabalevsky was particularly interesting. Cynthia Bell and Fannie Harmer, pupils of Mignon Telgmann, assisted with a spirited violin contribution.

Emmy Heim, Viennese singer, and Eugene Kash, violinist, were heard on February 14 in a beautiful concert which included Bach selections, Hugo Wolf and Dohnanyi. Sir Ernest MacMillan and Gwendolyn Williams alternated at the piano.

BOHEMIAN GIRL STAGED

The Toronto Operatic Society, under the gifted musical direction of Cora Ward Buchner and the expert stage direction of Ross Millard, presented for its tenth annual production Balfe's Bohemian Girl for the week beginning February 15, at Margaret Eaton Hall. Doris Pettitt, Ada Rose Learmonth, Gladys Morton Murray, Joseph Laderoute Joseph McDonald and William Ariss all sang effectively, but the role of the Count was outstanding as sung and acted by Gontran Rochereau de la Sabliere. Chorus and orchestra were excellent, and costumes and scenery picturesque.

On Tuesday evening, Katharine Dawson and Marjorie Pearce appeared in a two-piano recital at the Eaton Round Room, playing several Bach selections and many lighter works in an excellent manner.

In the same hall on February 20 the Madrigal Singers, that admirable women's chorus so proficiently trained by Dorothy Allan Park, and the New World Chamber Orchestra, under the adroit direction of Samuel Hersenhoren, violinist, gave a choice program, with Elgar's Snow, Brahms' Requiem and Schubert's Omnipotence particularly impressive. In addition to several accompaniments the orchestra also played independently. Sibelius' Valse Triste, Dubensky's clever Gossips and Debussy's Clair de Lune, expertly orchestrated by Robert Manson, were their most effective offerings. Dr. Charles Peaker assisted at the organ, and Harry Northrop at the piano. B. P.

National Orchestra Visits Richmond

Recitals by Rose Dirmann and Rosalyn Tureck—WPA Ensemble Appears

RICHMOND, Va.—The National Symphony Orchestra (Hans Kindler, conductor), gave an unusual program at the Mosque on February 11, under the auspices of the Civic Musical Association. Opening with the Introduction and Cortege de Noces from La Coq d'Or of Rimsky-Korsakoff, Mr. Kindler played next a suite of Gluck-Mottl, in four parts. A charming composition of a former Richmond writer, Spring Pastoral by Mary Howe, and a concert Rhumba by Harl McDonald, a stirring number, concluded the first part of the program. For the symphony, Mr. Kindler chose Le Divin Poème of Scriabin, giving it a most interesting reading. The Washington organization was in excellent form and Mr. Kindler was musically authoritative.

Seven choirs from as many leading Richmond churches joined in a Hymn Festival at Pace Memorial Methodist Church on February 16, sponsored by the Richmond Organists' Guild. The choirs were placed in various parts of the auditorium singing alternately. Louis E. Weitzel has succeeded the late F. Flaxington Harker as dean of the guild; the program chairman is Mrs. F. Flaxington Harker.

Rose Dirmann, soprano, sang a program at the Woman's Club on February 10, presented by the Tuckahoe Woman's Club, under the chairmanship of Mrs. Louis W. Bishop. With many excellent qualities of voice and interpretation, Miss Dirmann sang compositions from a variety of composers. She was competently accompanied by George Harris.

Rosalyn Tureck, American pianist, was presented in recital at the Lyric Theatre on February 19 by the Musicians' Club for its junior membership. Miss Tureck proved herself to be a mature artist with power, control, a broad dynamic range and keen sensitiveness. Among her numbers were a Beethoven sonata (D minor, Op. 31, No. 2), the Bach-Busoni Chaconne, a group of Chopin Etudes, closing with a dance from the Firebird by Stravinsky.

The Musicians' Club concert for members, given late in January, included a Cyril Scott suite played by Grace and Frank Wendt; songs by Nan Davis, accompanied by Ima Earp; country dance settings by Adelaide Harmon Cowles from arrangements by Cecil Sharp; the program closing with a quintet by Frank Bridge, played by Anita Geronimo, pianist, Mildred Brinker and Della Eddens, violins, Winifred La Prade, viola, and Helen Durant, cello.

The last January concert of the Virginia Symphony Orchestra (WPA) under Richard Horner Bales, was played at the Lyric Theatre, sponsored by the Richmond Academy of Arts and Sciences. While somewhat lacking in numbers, the artistic standard was high, the Brahms fourth symphony being the major vehicle. A Mozart overture, the Meistersinger Prelude, and a Dance by Frederick Woltmann, were other orchestral offerings. Esther Heller Cooper, soprano, sang fluently and well the Dell Acqua Villanelle and an aria from Traviata. J. G. H.

Thomas K. Sherman Composes Music for Play

Thomas K. Sherman, nineteen years old, who has been a student at the David Mannes Music School in New York since he was a small boy, has written the music for The Sun and I, a musical play which the WPA introduced on February 26 at the Adelphi Theatre, New York. At the age of ten Mr. Sherman set some verse to music for the collection of New Songs For New Voices, an anthology edited by Louis Untermeyer and Mr. and Mrs. Mannes.

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Studio Notes

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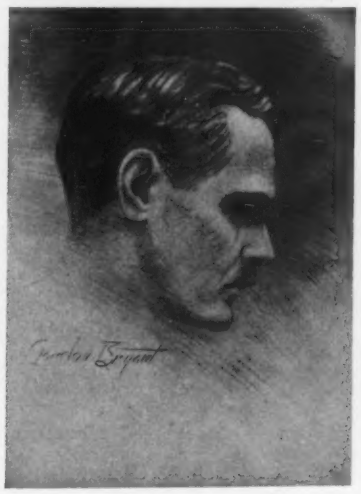
Among the artist-pupils of Walter Golde now active, Christine Murdoch Kendrick, winner of the MacDowell auditions, recently gave a recital at the Barclay, New



WALTER GOLDE

York. She will sing a program at the MacDowell Club on March 29. Miss Kendrick is a member of the Matinee Musicale of Philadelphia and was honored by being chosen to sing at their concert, sharing the program with Ezio Pinza.

Rudolph Weyant, tenor, has been engaged for the Buffalo Centennial Festival, singing on April 12 and 14.

Phyllis Raymond, mezzo-soprano, gave a costume recital in January and a Lieder program in February at Vassar College.

MARY H. EMERSON

Sylvia Smith, artist-pupil of Mary H. Emerson of New York, will make her debut in Paris in May and is to give a recital in New York next season. The young pianist has had her entire training in New York.

STUART ROSS

Among the artists coaching with Stuart Ross, Isabel Hermosa of South America recently offered a New York Town Hall recital. Lewis Emery coaches his weekly WQXR radio programs with Mr. Ross. Catherine Hawks recently gave a Steinway Hall recital and is now studying for her Easter concerts. James Pomeroy Henricks coached for his Century Club program on February 28 and has completed a few concerts near and in New York. Evelyn Brandt is working on programs prior to a tour in the East and Middle West; and Helen Bloomer has already played at the Warren Studios and has concert appearances approaching in Newark, N. J., New York and other up-state cities.

EDWIN HUGHES

Edwin Hughes' bi-weekly performance class of February 18 played Tschaikowsky's B flat minor concerto; Saint-Saëns' D minor concerto; Rubinstein's D minor concerto; Kreisleriana and Faschingsschwank of Schumann; Fantasie, (op. 78) Schubert; sonata (op. 31, No. 2) by Beethoven; and the Chopin Barcarolle. The pianists were Russell Ambruster, Dorothy Bayer, Frances Emberson, Philip Heffner, Ben Jones, Martha Maples, Katherine Singer, and Mary Ellen Strickland.

KATE S. CHITTENDEN

Hida Davis, pianist, gave a recital at the New York studio of Kate S. Chittenden on February 25, in which she demonstrated solid attainments, beginning with Handel, Boyce and Haydn excerpts in modern arrangement. Of these a playful Gigue, from Haydn's opus 33, was filled with brightness and humor. An excellent performance of Grieg's only piano sonata followed, closing with Variations Serieuses (Mendelssohn) and the scherzo in B flat minor (Chopin). A large audience also enjoyed the comments on the works by Miss Chittenden.

F. W. R.

SIBYL SAMMIS MACDERMID

Flora Kilpatrick Pearson, dramatic soprano, was heard in recital at the studio of Sibyl Sammis MacDermid in New York on February 16. The program included works by Hummel, Schumann, Grieg, Mana-Zucca, Tschaikowsky, MacDermid, Terry, Gilberte, Charles, Robyn, Ganz and Cadman, with several added songs.

The singer disclosed a voice of good volume and range which was used judiciously. The aria from Jeanne d'Arc by Tschaikowsky calling for all of her vocal capacities was acclaimed by her listeners. Corinne Homer provided excellent accompaniments.

M. F.

DORNAY-CULP

Another of the Soirées Intimes was held at the Dornay-Culp Studio, New York, on February 22. Singers appearing were Gladys Lasher, John Greaber, Robert Miller, Grace Albert and, as guest artist, Elda Vettori, soprano of the Metropolitan Opera. Mme. Vettori impressed the audience with her dramatic characterizations in songs, and was called upon for several encores. The four Dornay-Culp artists won applause in songs that included some in English as well as numbers in other languages. Betsy Culp provided deft and sympathetic accompaniments.

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Notable Variety Marks Music in Prague

(*Continued from page 7*)

Commemorating Mozart's first visit to Prague, Vaclav Talich conducted a gala program at the theatre where Don Giovanni had its first performance one hundred and fifty years ago. Talich's fascinating delivery of the Prague Symphony in D major was followed by the ballet Les Petits Riens with a new scenario by Vitezslav Nezval. Der Schauspieldirektor, with Mila Kocova in the leading role, was utterly charming. Dancers of the National Theatre and members of the Czech Philharmonic shared in the plaudits of the crowded house.

Guest Conductors

Leading this list we had Gertrud Hrdliczka who proved an elegant time-beater in a program of Schubert, Liadov, Zador, and Bach-Casella. A crowded audience (Smetana-Hall) applauded the young conductor and seemed intrigued to see a woman at the desk of the Czech Philharmonic Orchestra.

A concert commemorating the centenary of the death of the poet Karel Hynek Macha was ably directed by M. Dolezil. The program comprised My Country (Smetana) and May (Joseph Bohuslav Foerster), in which the Prague Teachers Chorus and Zdenek Octava, baritone, were the chief protagonists.

Two popular concerts under Frantisek Stupka were devoted to Tschaikowsky and an all-French list. In the former Egon Ledec won applause in Tschaikowsky's violin concerto, and in the latter Vaclav Cerny charmed with Saint-Saëns cello concerto.

The annual gala concert of the Red-Cross Society, attended by the State President, was a smart social event, and Vaclav Talich was admired for his readings of Dvorak's tone poem The Water Nix, and the Symphony in D minor. Soloist Jarmila Novotna thrilled the audience with her exquisite soprano.

Vocal Recitals

Lydia Kindermann, contralto, easily carries off the palm in this category. She delivered her unhackneyed program with persuasive charm and vocalism and won the plaudits of her crowded audience.

Marjorie Ffrangcon-Davies, English songstress, was at her best in music from her native country and in Cornelius's beautiful Brautlieder. Tatjana Menotti, from La Scala, also pleased in her recital in which she was seconded by pianist Lev Esch.

Emerich Godin, young Slovak tenor from the Vienna Opera, and Gerhard Hüsch, lyric baritone of the Deutsches Opernhaus in Berlin, both won acclaim in their respective Prague appearances.

A Bruckner Festival of three performances drew large audiences. The first seance was devoted to religious music, excellently read by conductor Herbert Hiebsch, the Bruckner Society Chorus and soloists Josef Langer (organist) Hertha Kalis (contralto) and Franz Longin (tenor). The second evening Max von Millenkovich-Morold presented an interesting lecture, followed by compositions for brass instruments and chorus. The final program comprised overture in G minor, Romantic Symphony, and Te Deum, remarkably performed by several choral associations, the German Theatre Orchestra under Herbert Hiebsch and Karl Nowak, and soloists Marianne Maier, Grete Longin, Adolf Michalka, and Hermann Ehm.

Elijah in Hebrew

Incidentally, we have just heard Mendelssohn's Elijah sung for the first time here in Hebrew, the text substituted by Erich Wachtel, conductor of the Jewish Choral Association. The delivery of this interesting version was precise and vocally brilliant. Assisting soloists were Heda Grab, contralto, Desider Rothstein, tenor, and Emil Bloch, baritone. The numerous audience received the work and protagonists with hearty acclaim.

A sold-out house greeted Erich Kleiber when he conducted the Czech Philharmonic Orchestra in a program of Dvorak, Mendelssohn and Beethoven. Marian Anderson won her listeners with works by Monteverdi, Handel and Donizetti. A few days later Kleiber again had success when he conducted the same orchestra in Beethoven's ninth symphony with the Hlahol Choir and soloists Zinka Kunc, Marta Krasova, Josef Rievec and Joseph Schwarz.

Edouard Lindenberg, young Roumanian conductor, gave an orchestral program in which he was assisted by Pia Igy, soprano. Both artists enjoyed considerable success with the audience. A pair of Popular Cycle concerts, directed by Frantisek Stupka, delighted crowded audiences. Andrée Alvin, violinist, and Juliette Alvin, cellist, were soloists in Brahms' double concerto.

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is having an active season in his New York vocal studios.

All-Czech Programs

Otakar Jeremias gave unhackneyed programs entitled National Poetry and Dance in Czech Music. After the first performance of two Wallachian dances, for symphony orchestra by Vitezslav Novak, the mixed chorus from the broadcasting station sang The Orphan Child (Ladislav Vycpalek), The Fateful Wedding (Otakaer Zich), two Moravian Ballads (Novak), and folk-songs collected by Jeremias. In addition to the radio chorus and an excellent children's choir, Marie Bucikova, soprano, and Bronislav Chorovic, tenor, were soloists.

Another all-Czech program was offered by Rafael Kubelik (son of the violinist) whose outstanding reading was Smetana's tone poem, Wallenstein's Camp. Jaroslav Stepanek, violinist, was applauded for his excellent delivery of Suk's fantasy for violin and orchestra.

The initial performance of Emil Axman's fifth symphony revealed sonorous gifts rather than musical thought. Partita for string instruments, by Vilem Petrzelka, and Vecer a Duse, song cycle by Karel Jirak, sung by Marta Krasova, displayed undeniable address. At five gala concerts, conducted by Vaclav Talich, the following scores were premiered: Weekend, suite in three movements by Emil Hlobil; overture to Les Precieuses, by Otakar Zich; two songs entitled Probuzeni (The Awakening) by Ladislav Vycpalek sung by Zofie Napralova. Another item on these programs was Mendelssohn's G minor piano concerto played exhilaratingly by Rudolf Firkusny.

Segovia and Casals Reappear

Enthusiasm ran high when Andres Segovia gave new proof of his eminent guitar playing before a numerous audience.

A sold-out house listened to Pablo Casals' whose tone ever gains in expressiveness.

Another cellist, Enrico Mainardi, also added new success to his Prague list. He was particularly admired for the warmth he infused into his classics.

Oskar Shumsky, youthful American violinist, impressed at his Prague debut for the emotional quality of his playing. His program included sonatas by Strauss and Ysaye.

Fay Rafael, a dainty, fair-haired miss, although obviously nervous at her debut, was well received, and had to add encores to her program.

Contemporary Chamber Music

A program devoted to Milhaud and Hindemith took place at the Pritomnost Society hall, and comprised canon conatina, for two flutes, by Hindemith (Rudolph Hartl and Karel Hanzl, flutists); suite for string instruments and piano, by Milhaud (Peska Quartet and H. W. Süsskind, pianist); The Maid, songs by Hindemith (Andula Pecirkova and Marta Krasova, vocalists); Farming Implements, for chamber orchestra, by Milhaud (Karel Ancerl, conductor); and Trois Rag Caprices, by Milhaud (H. W. Siisskind, pianist).

Assisted by Alan Bush, English pianist-composer, the Alvia Trio presented these writings of French and English modernists: Sonata for violin, cello and piano (Jaubert); Air pour bercer for violin and piano (Andre Jolivet); Theme et variations for violin and piano (Olivier Messiaen); Caprice for cello and piano (Herbert Murrill); suite for violin and piano (Benjamin Britten). The first performance of Alan Bush's concert-piece for cello and piano, scored emphatic success.

Hazel Griggs in Montclair

Montclair, N. J.—Hazel Griggs, pianist, participated in a concert given at the Montclair, N. J., Art Museum on February 14. A crisp, clear touch, well-developed technic and abundant tonal power marked her playing. An audience of good size expressed its approval at frequent intervals, and recalled her for an encore at the close. R. W. F.

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Heinz and Robert Scholz to Come Here Next Season

The Guild for Musicians announces that Heinz and Robert Scholz of the Mozarteum, Salzburg, are coming to the United States in 1937-38 for a short tour of two-piano appearances. The brothers annually take part in the Salzburg Festival, playing Bach's Art of the Fugue, in the arrangement by Dr. Erich Schwebsch, and they have presented this work in Vienna, Switzerland, Rome and Bucharest. Their recital and orchestral appearances have taken them throughout the Continent and to London. They have appeared as soloists in two-piano works under Toscanini, Bruno Walter, Clemens Krauss and Paumgartner. It was under Paumgartner in Vienna that they played Robert Scholz' concerto for two pianos. An American publisher is bringing out Robert Scholz' Preludio, Fugetto and Toccata for two pianos.

Heinz and Robert Scholz have edited the first set of Mozart's piano works, published by the Mozarteum, from the original scores.

Robert Scholz, now visiting friends in this country, is soon to return to Europe to join his brother in a spring tour, in England, Holland and Belgium, of the Mozarteum Orchestra under Dr. Bernard Paumgartner.

Hart House Quartet to Tour Europe

The Hart House String Quartet, now on an extensive tour of California, are to give a recital at the Canadian Legation on March 20 by invitation of Sir Herbert Marler, Canadian Envoy Extraordinary. The Quartet sails for Europe to appear during April in Rome, Vienna, Paris, Brussels, The Hague, Amsterdam and London.

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IN THIS ISSUE

	Page
Affiliated Music Corp.	32
Ahrling, Adelaide	4
Aitken, Webster	34
Alberti, Solon	3
Alexander, Arthur	23-35
Allen, Creighton	37
Alling, Ardis	6
Altglass, Max	33
Althouse, Paul	34
American Academy of Dramatic Arts	4
American Conservatory	18
Anderson, Adelaide	37
Antoine, Josephine	10
Arendt, Else Harthan	6
Austin, Grace Leadenham	31
Autori, Franco	4
Bachenheimer, Wm.	37
Bachner, Louis	3
Baer, Frederic	6
Bailey, Arch	28
Bailly, Louis	33
Baker, Charles	37
Ball, Samuel	29
Bampton, Rose	10
Bane Booking Bureau	34
Barbirolli, John	35
Barrere-Salzedo-Britt	34
Barrows, Harriot Eudora	6
Barstow, Vera	37
Bartlett & Robertson	34
Baume, Emile	11-34
Beach, Mrs. H. H. A.	32
Beasley, Mebane	28
Beatus, Constance	4
Bechstein (pianos)	35
Benner, Tord	28
Bentley, Anne Mary	37
Bentonelli, Joseph	34
Berger, Eleanor	35
Bigalli, Dino	4
Bishop, Frank	15-34
Bitter, Marguerite	5
Blaisdell, Frances	6
Blatherwick, Barbara	33
Blickfelt, Frederik E.	28
Bloom, Tessa	4
Bonelli, Richard	34
Bool, Ann	6
Booras, Marion Schroder	37
Booth, Eva Lynne	6
Borowsky, Serge	6
Bourg, Giacomo	37
Bovy, Vina	35
Bowen, Dorothy	37
Bowles, Lillian	37
Boyd, Mary Teitsworth	5
Bradbury, Claudia	5
Bradley, Ruth	3
Brady, William S.	3
Branzell, Karin	32
Braun, Leo	3
Bredshall, Edward	32
Britain, Radie	6
Brocks, Hanna	3
Bronstein, Raphael	4
Browne, Mildred	37
Brownlow, William	6
Buckingham Hotel	35
Buffalo Philharmonic Orchestra	23
Burdino, Andre	36
Burnham-Wragg Piano School	3
Burns, Blythe Taylor	5
Bush, Grace	37
Butler, Hanna	4
Buxton, Eugenia	33-35
Bye, Ensemble, The	6
Byers, Roxana	5
Byrd, Winifred	28
Cadman, Charles Wakefield	28
Callimahos, Lambros Demetrios	16-36
Cameron, Jane	6
Campbell, Roy	4
Campon, John	3
Card, Virginia	5
Carson, Leon	35
Carter, Ernest	34
Case, Harriet	4
Castagna, Bruna	35
Castagnetta, Grace	4
Cecil, Winifred	14
Chambers, Peter	37
Chamlee, Mario	35
Chamlee, Ruth Miller	32
Chapman, Frank	35
Chase, Helen	6
Cheney, Winslow	4
Cherniavsky, Leo	33
Chester, J. & W.	37
Chicago Musical College	18-35
Chittenden, Kate S.	4
Christie, Winifred	35
Cigna, Gina	34
Clarke, Tom	28
Cleveland Institute of Music, The	4
Clover, Edythe May	4
Clovis, Hall and Steele, Eleanor	32
Cole, Lorenza Jordan	5
Colledge, George Leyden	34
Collins, Edward	4
Composers Press, Inc.	31
Conley, Eugene	37
Cook, Naomi Cullen	18
Cooper, Nell	37
Copeland, Elizabeth and Frances	5
Cornell, A. Y.	37
Corona, Leonora	32
Cottlow, Augusta	6
Coward, Mary Cook	5
Creatore and His Band	6
Cristo-Loveanu, Olga	6
Crooks, Richard	34
Curtis Institute of Music	35
Czerwonky, Richard	6
Dambermann, Emma A.	3
Dart, Harold	32
D'Arville, Colette	33
Davis, Wynne	28
De Avirett, Mr. and Mrs. Abby	5
De Hoyos, Aletta	5
Dellera, Riccardo	6
De Long, Rosabelle	5
Delphic Studios Recital Hall	37
Delta Omicron	6
De Martino, Ina	4
De Segurola, Andres	28
De Sellem, Elaine	6
De Valmalete, Marcel	36
Devries, Mr. and Mrs. Herman	4
DeYoung Studios	4
DeZuniga, Julia Bal	5
Dickenson, Jean	28
Dickinson, Clarence	4
Dilling, Mildred	4
Di Primo, Santo	35
Dobbs, Ralph	18
Doe, Doris	34
Dounis, D. C.	35
Dresskell, Lucile and Miles	4
Dryer, Kathryn Tyndall	4
East, Grace Adams	29
Eckstrom, Adolph	33
Edwards, Ben	37
Eisenberg, Maurice	36
Elkan, Ida	6
Ellerman, Amy	32
Ellison-White Conservatory	29
Elman, Mischa	34
Elmore, Robert	4
Erb, Bessie Fuhrer	37
Erb, John Warren	6
Facchinetti, Mario	36
Fahnestock, Karol	4
Fear, Arthur	34
Feuermann, Emanuel	17-35
Fiedler, Elsa	6
Files, Ada Belle	6
Fischer, Inc., Carl	30
Fischer & Bro., J.	30
Fisher, Susanne	34
Flack, Robert	5
Flagstad, Kirsten	34
Flickinger, Lillian	5
Forest, Frank	13-28
Foster, Harriet	4
Fowler & Tamara	18
Frantz, Dalies	10
French, Isabel	4
Freschmann, Ann	27
Freund, Helen	6
Fujiwara, Yosie	37
Gaillard, Mrs. Theodore A.	3
Galamian, Jean	36
Galaxy Music Corp.	30
Garbousova, Raya	35
Garrigue, Esperanza	3
Garrotto, Annunciata	32
Gelman, Harold	5
Genovese, Nana	6
Geon, Marcella	4
Gerard-Thiers, Louise	3
Gerster-Gardini School	37
Giannini, Dusolina	34
Gibson, Michel	36
Gifford, Clemence	37
Giglio, Sandro	4
Gillette, Ruth	28
Golde, Walter	3
Goldstein, Sarah	36
Gonvierre, Claude	6
Goodhue Studios	6
Goodman, Mischa	37
Goodwin, Esther	4
Gorin, Igor	28
Gorodnitski, Sascha	34
Grainger, Percy	35
Grasse, Edwin	3
Graves, Georgia	34
Gray, Carolyn	37
Greenlees, Loudon	33-34
Greenwell, Gean	4
Griffis, Elliot	32
Griffith, Yeatman	29
Groff-Bryant, Anna	6
Grunn, Homer	37
Gunnell, Ida	37
Gustafson, Lillian	35
Guthrie, James	5
Guttman-Rice, Mme. Melanie	4
Hacker, Wm. Penny	22
Hagara, Evelyn	28
Hageman, Richard	35
Halbert, Howard	5
Harris, Edward	3
Hart House String Quartet	35
Hartley, Mildred Howson	4
Harvard, Sue	4
Hawks, Catherine	6
Helfman, Max	37
Henry, Harold	6
Herrick, John	35
Hess, Hans	6
Hess, Myra	34
Hier, Ethel Glenn	4
Hill-Coleman	31
Hofmann, Ludwig	23
Holtzman, Mme. Florence Lee	29
Horton, Eloise	5
Horton, Russell	5
Ho-Te-Ma-We	5
Hottinger, Elsa	6
House, Mildred Sanger	37
Howell, Ruth	5
Hoyen, George	6
Hurd, Robert	28
Hurlbut, Harold	37
Hutcheson, Ernest	35
Institute of Musical Art	6
Iturbi, Jose	34
Irwin, Richardson	4
Ish-Ti-Opi	29
Jenkins, Louise	6
Jepson, Helen	10
Jolliffe, Norman	3
Jones, Addison	34
Juilliard Graduate School	19
Juilliard School of Music	35
Juilliard Summer School	22
Kass, Florence	6
Kaye, Milton	4
Kazamek, George	36
Keutzer, Clyde	35
Kilenyi, Edward	36
King, Gibner	34
Klein, Joseph J.	5
Knetsal, Frank	34
Knight, Felix	28
Knisley Piano Orchestra	37
Knox, Edith	5
Koechig, Ruth Terry	5
Kramer, Selma	6
Krieg-Gerin Studios	5
Kronkowski, A.	37
Kubelik, Jan and Rafael	28
Kunst, Rose	6
Laberte Instruments	36
La Forge-Berumen Studios	35
La Motte, Lila	4
Lanier, Helen	4
Lawrence College Conservatory	4
Lawrence, Dorothea	37
Lawrence, Marjorie	35
Leftwich, Vernon	37
Lehmann, Lotte	32
Leopold, Ralph	4
Levant, Mark	37
Levy, Ellis	5
Levy, Heniot	4
Lewis, Bette	5
Lhevinne, Josef	34
Lhevinne, Mischa	37
Liebling, Estelle	35
Liebling, George	5
List, Emanuel	33
Liven, Marex	36
Ljungberg, Goeta	34
Loewenguth Quartet	36
Lohmann, Margaretha	5
Loomis, Clarence	37
Lorelle, Lucile	5
Luboshutz & Nemenoff	35
Luening, Ethel and Otto	4
Lumbroso, Alice	36
Lundell, Esther	32
Lutzi, Gertrude	35
Lyon, Alfred	36
MacDermid, Sibyl Sammis	4
MacDonald, Jessie	5
MacGregor, Willard	35
Machi, Sugi	5
MacKown, Marjorie and Allison	6
Magee, Edytho J.	6
Magnani, Fausto	27
Maison, Rene	35
Marcelli, Nino	37
Margolis, Samuel	4
Martens, Violet	6
Martinelli, Giovanni	35
Martini, Nino	10
Mason, Edith	34
Massell, James	23
Matteson, Maurice	4
Mayo, Beatrix	37
Mecca Music Service	32
Mehan, Mrs. John Dennis	3
Melchior, Lauritz	35
Meller, Mischa	37
Mendelssohn, Felix Robert	4
Menuhin, Yehudi	10
Meusel, Lucille	6
Miller, Cecile Heller	6
Mills, Walter	34
Mitchell, Viola	34
Mittell, Philip	3
Mola, Corradina	36
Moore, Grace	35
Moore, Mary Carr	37
Morris, Etta Hamilton	4
Mott, Alice Garrigue	3
Montez, Luisa	4
Mundy, Anne	32
Mu Phi Epsilon	4
Murat, Ronald	3
McAmis, Hugh	6
McArthur, Edwin	4
McClanahan, Richard	6
McCormack, John	35
McFeeters, Raymond	5
Nardini, Edna	5
National Piano Playing Tournament	6
National Symphony Orchestra	35
Nelson, Edgar	18
Newton, Ivor	36
Nichols, Alice	6
Noack, Sylvain	5
Norena, Eide	33
Nouneberg, Louta	36
Novaes, Guiomar	35
N. Y. School of Music and Arts	4
Oberlin Conservatory	37
Olheim, Helen	35
Olsson, Emma	6
Olsson-Seffer, Irma	5
Ondricek, Emanuel	4
Onofrei, Dimitri	6
Opportunity: Organ for Sale	37
Orton, Dorothy	6
Ott, Bertha	4
Padgitt, Bissell L.	37
Padwa, Vladimir	4
Paltengi, Madelena	4
Paret, Betty	37
Paris Saxophone Quartet	36
Parker Productions, Donna	6
Pascarella Trio	6
Pasquier Trio	6
Patrick, John H.	4
Peabody Conservatory	6
Pemberton, Virginia	34
Perfield, Effa Ellis	4
Persinger, Louis	32
Pesal, Yella	32
Petri, Edoardo	3
Phillipowsky, Ivan	36
Piastro, Josef	28
Picco, Millo	3
Pinza, Ezio	34
Pons, Lily	35
Ponselle, Carmela	23
Ponselle, Rosa	33
Potter, Marguerite	6
Prahl, Victor	37
Pranski, Victor	37
Quartin, Nina	4
Raab, Alexander	10
Ralston, Frances Marion	37
Ramsay, Mary	36
Randol, George	29
Rappold, Marie	23
Ravinia Festival	18
Raymond, George Perkins	35
Rayner, Sydney	34
Reardon, Mary	37
Rebner, Wolfgang	32
Redell, Emma	33
Reese, Mae Gilbert	5
Reily, Ralph	5
Reimers, Paul	3
Reisenberg, Nadia	4
Rethberg, Elisabeth	34
Richardson, Dr. A. Madeley	35
Riesberg, F. W.	3
Rio, Mme. Anita	3
Robinson, Mrs. M. Hennion	5
Roeder, Carl M.	3
Roesgen-Champion, Marguerite	36
Roland, Norman	34
Romani, Romano	32
Roosevelt, Emily	6
Rosenstein, Arthur	5
Roslyn, Audray	33
Ross, Jane	37
Rossi-Diehl, Courty	37
Rostal, Max	36
Roth Quartet	12
Rousseau, Louis	4
Rudley, Marian	6
Ruppert, Irene	12
Saidenberg, Daniel	6
Salles Pleyel	36
Sample, John Dwight	18
Sandor, Arpad	4
Sandoval, Miguel	6
Saroya, Bianca	6
Saunders, Laura	29
Schelling, Ernest	35
Schirmer, Inc., G.	30
Schmid, Adolph	32
Schofield, Edgar	3
Scholz, Heinz & Robert	16
Schuster, Joseph	4
Schwartz, Cantor Jacob	37
Schwerke, Irving	36
Sciarretti, Alberto V.	4
Scionti, Silvio	6
Seibert, Henry F.	4
Senderowna, Lyuba	6
Shaffner, Ruth	4
Shelton, Gari	32
Shelton, Maud Key	4
Sigma Alpha-Iota	33
Silveira, Maria	33
Sinclair, Daisy	37
Skilton, Charles Sanford	4
Skrobisch, Jean	3
Slenczynski, Ruth	27
Slocum, Blanche	4
Smallman, John	29
Smeterlin, Jan	34
Sorce, Charles	6
Spalding, Albert	35
Spada, William	6
Spear, Thelma	6
Spencer, Eleanor	36
Steele, Eleanor and Clovis, Hall	32
Steuber, Lillian	37
Stillman-Kelley, Edgar	3
St. Leger, Frank	32
Stocker, Leonard	6
Stoss, Paul H.	34
Stojowski, Sigismond	4
Stueckgold, Grete	34
Sturani, Cesare	4
Sullivan, Mrs. Daniel	37
Sutro-Seyler Studio	37
Swain, Edwin Orlando	3
Swarthout, Gladys	20-21-34
Swift, Irma	3
Sword, Colleen	5
Sylenka	36
Symons, Charlotte	34
Talley, Marion	28
Tannenbaum, Helen	36
Tarnowsky, Sergei	4
Teichmuller, Robert	23
Tennyson, Jean	34
Thiberge, Raymond	36
Thomas, Caroline	4
Thomas, Ralph	28
Thorner, William	35
Tibbett, Lawrence	10
Torrens, Mrs. L. A.	3
Trevisan, Vittorio	37
Tudor Singers	37
Tully, Alice	34
Turk, Alta	37
Turner, Ann	6
Tweedy, Maude Douglas	3
Ulanowsky, Paul	37
University of Southern California	28
Van De Mark, Lucy	29
Van Den Berg, Willem	6
Van Der Velpen, Jeannette	6
Vaughn, Bertha	5
Verson, Cara	18
Virgil School of Music	6
Virgilio, John	6
Vita, Arturo	32
Wagner, Charles L.	34
Wagner, Oscar	34
Waldron, Marga	34
Waller, Dr. Frank Laird	6
Warren, Elinor Remick	37
Webster, Beveridge	35
Weigert, Herman	4
Weiss, Edward	23
Weiss-Mann, Edith	36
Wennermark, Eunice	37
Westlake, A. Verne	4
Westminster Choir School	4
Wettergren, Gertrud	35
White, Minnaletha	5
Williams, Georgia	37
Wilson, Lillian Backstrand	5
Wolf, Daniel	6
Wolff, Ernst Victor	37
Woodforde, Eleanore	3
Wright-Smith, Virginia	37
Wyeth, Jane	4
Yartin, Paul	3
Yon, Pietro A.	4
Zelzer, Harry	6
Zobelein, Bonnie	28
Zoller, Ellmer	3

ELEANOR BERGER,
contralto, sailed on February 27 on the SS. Paris to give concerts abroad. (Photo by Josephine Rossi.)

DR. ERNEST CARTER,
(right) composer of The White Bird, the American opera, recently produced at the Hudson Theater, New York, at Atlantic City, N. J. With him is William Madden, violinist and musical director of the Hotel Traymore. (Photo by Fred Hess & Son.)

THE ROTH QUARTET
will permanently join the faculty of the Westminster Choir School, Princeton, N. J., in the fall of 1938 for the purpose of teaching violin, viola and coaching of chamber music. The new division will be known as the Westminster Academy of Chamber Music and is to be headed by Feri Roth. Mr. Roth plans to develop from the student body a symphony of strings to tour, broadcast and record as does the Westminster Choir.

GEORGES MIQUELLE,
first cellist of the Detroit Symphony Orchestra, was soloist three times in Bloch's Schelomo with this orchestra under Molinari (twice in Detroit and once in Ann Arbor, Mich.). He gave a recital in Chatham, Ont., one in Windsor, Ont. In Lansing, Mich., he was soloist in the Saint-Saëns concerto with the orchestra. April engagements include one with the Civic Orchestra of Altoona, Pa. Mr. Miquelle will be featured at a Promenade Symphony Concert in Toronto in June, with Reginald Stewart conducting.

LEA LUBOSHUTZ,
violinist, sailed for Europe on February 27 by the SS. Paris. She is making a two and a half months' tour of twelve countries, playing recitals and engagements with orchestras.

SANDRO GIGLIO,
baritone, has been engaged for the entire Chicago City Opera season, under the direction of Paul Longone. (Photo by W. J. Jordan.)

HORTENSE MONATH,
pianist, was assisting artist with the New Friends of Music at Town Hall on February 28, and March 7 is to play again in this series. Miss Monath is a native American. She first studied with her mother, a pupil of Leschetitzky. Later teachers for Hortense Monath were Arthur Loesser, Ernest Hutcheson and Artur Schnabel.

THIRTY-FIRST ANNUAL DINNER OF THE NEW YORK SINGING TEACHERS' ASSOCIATION
at the Hotel Roosevelt, New York, February 16. (Photo by Drucker & Baltes.)

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER

Weekly Review of the World's Music

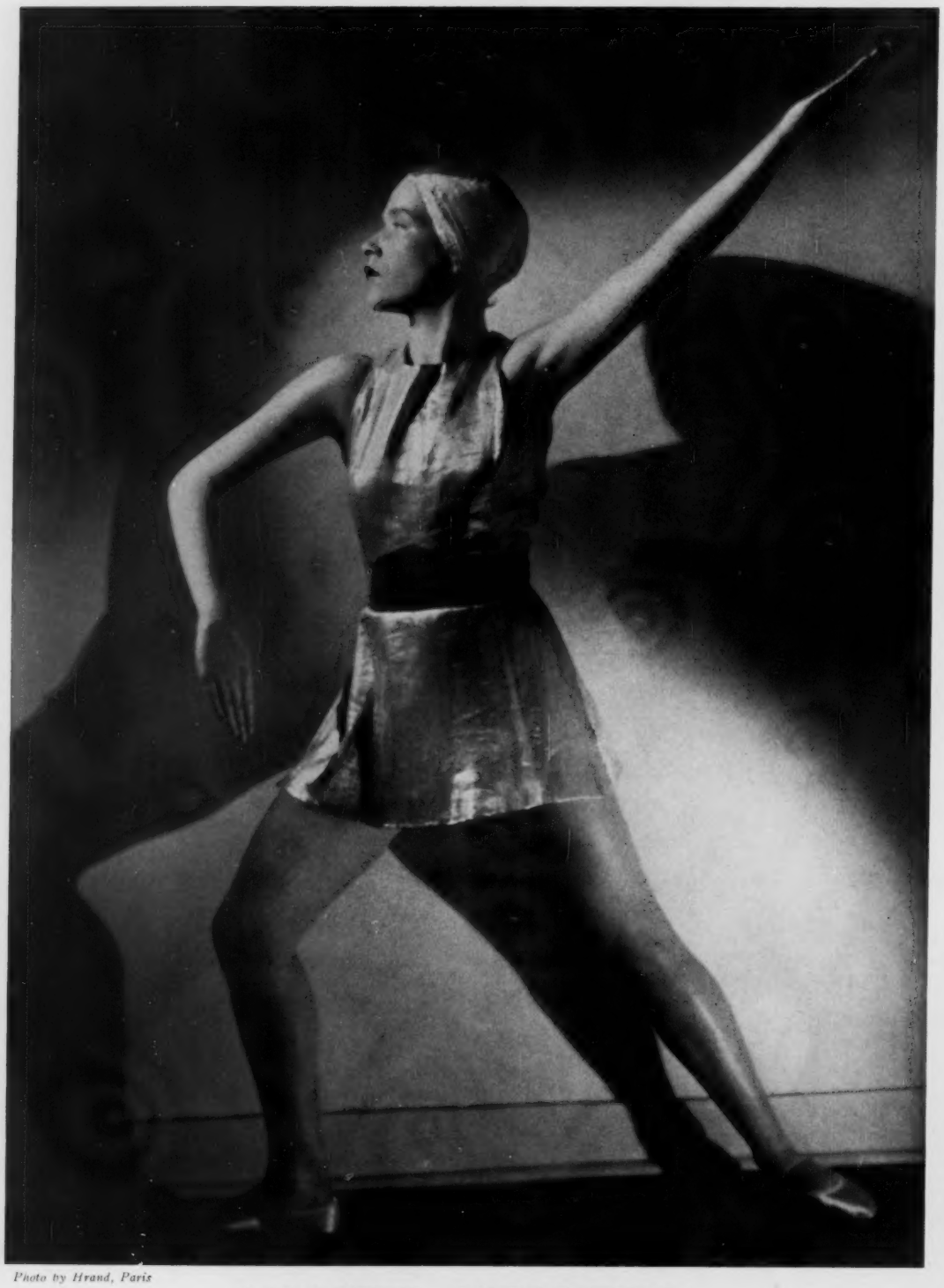

Photo by Hrand, Paris

NANCIE MONTEUX

Danseuse

European Debut November 8, 1936, Salles Pleyel, Paris France, with the Paris Symphony Orchestra, Pierre Monteux, Conducting. American Debut February 15, 1937, San Francisco, California